

# A&P

SEATTLE ART & PERFORMANCE QUARTERLY • VOL. 2, NO. 3 • FALL 2013

Remembering

**KIM THOMPSON**

Daniel Clowes, Adrian Tomine,  
Peter Bagge, Ellen Purnoy, Pat  
Moriarty, Jim Blanchard & others  
on **FANTAGRAPHICS**



SHOULD I STAY  
OR SHOULD I GO?  
THE ANXIETY OF NEW YORK & LA

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GRAVES  
ON  
FRAUD

FIGHT!  
I HATE IRONY  
ARE YOU KIDDING?  
BY REBECCA BROWN  
BY TRISHA KENDY  
J.D. SALINGER:  
FASHION FAILURE

FALL ARTS  
MY, WHAT  
A BUSY  
SEASON!

INTERVIEWS WITH

MARY EWALD,  
ACTOR

JARRY WITTE,  
SIGN PAINTER

DANIELLE RICHARD,  
CAMERAMAN

MARION  
LENHART,  
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**DANIELLE RADFORD**  
comedian

**JAPHY WITTE**  
sign painter

**JESSICA ACETI**  
film programmer

**H**ow did you come to be Danielle Radford, Comedian? I've always liked when people paid more attention to me than to everyone else. The family mythology is that I could sing before I could talk, but I think that's one of those things my mom made up to make me feel better about my butt. After high school, I studied theater at Cornish College of the Arts until the end of sophomore year, when my dean told me to stop doing that. Then I dived around in various bullshit jobs until a few years back, when one of my roommates who'd been doing open mics told me I should give it a shot, so I did. No one knew anything at me, so I kept going.

**When did you first realize you were funny?** I came from funny. I was always surprised as a kid when people WEREN'T funny. I just thought it was one of those things people do, like pooping. I probably recognized it was my thing when I would keep getting acting notes like "That scene made me laugh, Danielle, but I don't think Lady Macbeth is a supposed to be humorous."

**Who's your comedy icon?** Bill Cosby. I tell a lot of stories onstage, and that dude is just the master at that. I could only hope to one day be so good at standup comedy that I can start doing sit-down comedy. And he's a fashion icon. What other great comedian has a article of clothing named after them? What would a CK sweater even look like? Just a black sweater, probably. A black sweater covered in red hair.

**Judging from your Twitter account, you're an anxiety-ridden nerd with a Michael Gross fixation and an attention-grabbing crack who is compulsively hilarious. Is this close?** That's the most beautiful thing anyone has ever said about me. I think you've just written my eulogy.

**The Father, the Son, and the Holy Ghost: marry/fuck/kill?** Marry the son. Water into wine – open bar at the wedding. Fuck the Holy Ghost. (I want me and Keshia to be Eskimo sisters. She never said which ghost she fucked, so I've gotta get started fucking all of them.) Kill the father. Really no other acceptable answer. Anyone who says differently should be avoided at all costs. ■

Danielle Radford regularly performs comedy around town and on Twitter @danielleradford.

**You're the new programmer at Central Cinema.**

**What do you have lined up this fall?** So many movies. I have *Charade*. We're doing *Wet Hot American Summer*. *The King of Kong*, which is one of my favorite documentaries. We'll be doing *Justin Bieber: Never Say Never* in Hecklevision, because he deserves it. He's a little asshole. We also have *Dune*, *The Virgin Suicides*, *Pet Sematary*, *Ghostbusters*, *The Cabin in the Woods*. We're doing themed happy hours starting in September: Music Video Mondays, TV Tuesdays; WTF Wednesdays, which is just going to be random, terrifying TV shows like *Lancelot Link: Secret Chimp*; Cartoon Thursdays; Sci-fi Fridays; Sketch Saturdays; and Silent Film Sundays. They start at 5:30 p.m., and the happy-hour specials are kind of awesome.

**What else do you have planned?** I'm working on Film Court. It's going to be somebody defending a movie and someone being the prosecutor. I'd be the judge, and every-one in the audience would be the jury.

**What are some formative moviegoing experiences for you?** When I was a kid, I saw *Steel Dawn* in the theater, and during a crying scene, the film melted, and it was a really traumatic experience. I remember for some reason being really affected the first time I saw *Dark Days*. *Amadeus*, *Manhattan*, *Wet Hot American Summer*—those are movies that really stuck with me. As a kid, I loved *The Peanut Butter Solution*, which is a terrible movie with a, like, 16-year-old Celine Dion making the soundtrack. It's a really creepy movie, but everyone should watch it. *Heathers* was my number one movie. I would watch it over and over again, and I would invite friends over and make them repeat the lines with me. *Harry and the Hendersons*, because I went with my dad and he just bawled his face off when John Lithgow slapped Harry to make him go back into the woods. My dad just lost his shit, basically.

**Such good times at the movies. Yeah!** I know, I'm trying to remember my happy times, but I have all these traumas. The first 10 minutes of *Up*, I was just bawling my face off. Basically, any movie about old people, I just can't handle. Like *Awakenings*, *Cocoon*, *Batteries not Included*, *Amour*, forget it. Basically, I'm not allowed to watch those movies at home. ■

Find a full calendar of all Jessica Aceti's upcoming events at [central-cinema.com](http://central-cinema.com).

**You've painted some of the best hand-lettered signs and murals around town, but not many people know you by name.** This has actually been a slow realization for me. I do something that I think is a great piece of work but then don't see any real feedback. I guess I'm more of a public service—while people might like it, they may not be consciously aware of it, and they won't know me. Honestly, I'm a little shy anyway.

**You also painted the letters on the Möbius strip saw hanging in the Buster Simpson show at the Frye Art Museum (up through October 13). How did you do that?** That piece seriously doesn't end, and it's confounding. It's huge and heavy and sharp, kind of a pendulum of danger. And I'm painting onto it a poetic piece that's not only repeated but feeds into the next line—the inside becomes the outside. As you start, you're doing it a normal way, lettering forward, and then you're doing it upside down, and then you're doing it backward, and then they're backward and upside down, twisting your body, getting in odd positions. It almost broke my brain.

**Do you agree that most commercial signage is really ugly?** I don't know why people are okay with the way things are becoming, but they seem to like it—the nonhuman feel of things. I would like to see people be a little less fearful of displaying character.

**What do you do if you paint a typo?** You know, that happens more often than I would like. You get into a zone and might end up spelling something wrong, or even putting in the wrong word. One of the great traits of any sign painter is being a marvelous problem solver.

**What's the story of that tattoo?** This is a horsehair paintbrush I used to paint a street clock that used to be downtown, belonging to a 100-plus-year-old jewelry shop called Carroll's. I found it at an estate sale and didn't think about it, but later I realized it was horsehair and very nice, and then I used it to paint this huge freestanding street clock, two stories tall, with Victorian stylings. It had fallen into disrepair, so I fixed it up and added a lot of touches. I was hoping I'd make it look like jewelry, which is what someone said when they looked at it. When Carroll's threw in the towel, it broke my heart. ■

Have Japhy Witte make you a sign! [japhywitte@gmail.com](mailto:japhywitte@gmail.com)





**How did you come to be Seattle drag star Ben DeLaCreme?** What I do now is eerily close to the stuff I did as an outcast kid in rural Connecticut—daydreaming and doodling, writing stories and making costumes, forcing the occasional visiting cousin to be in a play and then forcing my parents to watch it. I went to the Art Institute of Chicago to study painting, but I was much more drawn to performance art. I also began studying drag queenery at Chicago-area gay bars. I loved the process and mode of thinking of the fine-art world, but my sense of camp and comedy wasn't nurtured in that setting. The drag world provided more interesting costume options, but didn't really encourage critical thinking. I left school after three years in search of something that satisfied both needs. So far it looks like this.

**You're in the burlesque world. Do you have much history with drag-bar queenery?** I am a HUGE fan of the old guard of drag. I have loved queens like Varla Jean Merman, Miss Coco Peru, and Lypsinka since I was a teen. My love affair with burlesque is based on the way those worlds overlap. I like "lowbrow" art—stuff that feels accessible to everyone without formal language or rules. I like that both embrace the duality of traditional glamour and sexual transgression, and that both have histories as modes of entertainment as well as political activism.

**You understand that a man in a dress isn't inherently funny, but must be funny to be funny. Who are your comedy role models?** As a feminist and an advocate of trans rights, a man in a dress CAN'T be a joke. Wearing beautiful things and telling jokes are two ways I get to make the world closer to what I want it to be. To me, drag is the perfect vehicle for comedy not because "HA-HA MEN AREN'T WOMEN," but because of the camp tradition. In camp, a character can simultaneously be the joke and be in on it—the character and creator coexist in a way that is rare in other forms. Some of my favorite comics are Amy Sedaris, Paul Reubens, Maria Bamford, Kristen Wilg, all the above-mentioned queens, and Seattle's crown jewel Dina Martina.

**True or false: You'll be on the next season of a show that rhymes with "PluPlaul's Plag Place."** Sorry, out of time. ■

*Ben DeLaCreme produces the drag night TUCK the last Friday of every month at Chop Suey.*

**You run M.I.A. Gallery, specializing in African contemporary art. How did you enter the world of African art?** I got started with an interest in Russian art. I was surrounded first by Russian artists, not African. So I was introduced to Russian ideas. You know: Russia is beautiful, Russia is this, Russia is that. I would go to shows with the artists, and they would say: This such-and-such a person is here. I need to talk to them. I need to make things happen. It was all a dance. And I knew I wanted to be here, between the artist and the person they wanted to talk to. But when I think about it now, I know the Russian artists never considered African art as serious. But it was watching these Russians trying to sell things that got me thinking. So when I moved to Seattle, I never thought it was going to be me doing just one type of art. I wanted to do many different things. But, yes, I show African art—but not for the obvious reasons.

**Where are from originally?** The question "Where are you from?" has always been strange to me. You know, the first thing I am is Parisian. Then maybe French noir. I was born in New Caledonia, an island in the Pacific Ocean. But my parents are Somali. I'm French, I'm African. I once studied in London at Middlesex University. I'm living in America. And as for France, it is a very mixed country. Despite the racism, the craziness, it is very mixed. It is a place where people have picked up on a lot of different things. They don't say "coffee" in France anymore; they say "kahwah," which is Arabic. So if the Africans and Arabs were to leave the country, it would be the French who go crazy, who would have a crisis of identity.

**Tell us about your gallery.** When I first saw this place, I loved it. I loved it because it used to be a hair salon—a place where people would walk in, have their hair done, and become more beautiful. And that's why my first show with Malik Sidibé [the Malian photographer] was so important. At Sidibé's Bamako [the capital of Mali] photography show, people walked in, had their picture taken, and they became more beautiful than in real life. ■

*M.I.A. Gallery's latest show, Frank Marshall's Renegades, portraits of metalheads in Botswana, runs through Oct 2 (m-i-a-gallery.com).*

**When did you and John Kazanjian start New City Theater?** In 1982. We were cooking along until Reagan and the right wing started bringing down the National Endowment for the Arts. We had more support nationally than locally. When we were in the space that now belongs to Hugo House, the budget was more than 100 grand—which seems like a lot to us now—and we were going to open it during the day as a coffee shop to finance the art-making. We asked for local funding, 20 grand, to help us finish. They said no. We had to sell the building.

**You're known for performing long, nuanced monologues in living rooms and other intimate settings: Dostoyevsky's *The Grand Inquisitor*, Tony Kushner's *Homebody*.** It's like being a marathon runner, or a soloist instead of a member of a quartet. I really enjoy the immediate engagement with the audience. It's taken me decades to loosen the reins and play onstage, but now I'm also enjoying being less consistent. As taxing as it is to not have the safety net of other people, it's all yours—all in your hands to form the whole ride. My biggest battle is with the other voices that get into your head. Your mouth is going, but the little devil on your shoulder is saying: "You probably don't know what's coming next. You're probably going to fuck up." Meditation and yoga are important to me for training, to recognize the voices and say, "Oh, there you are again." With meditation, you learn you can't really have a blank mind, but you learn to let things pass. But for *Homebody*, I had them arrange the lights so I couldn't see people's faces.

**Biggest onstage disasters?** Luckily, not many! The technical requirements of solo pieces are fairly simple. But we did this David Greenspan play called *2 Samuel 11*. I'm playing Bathsheba, it's a long monologue, and she's a chain-smoker. This was before the antismoking thing was so strong. As I was smoking, somebody in the audience stood up and began hissing. I lit my second cigarette, and there was another hiss. And it was a fight or flight thing—do I address this? Without thinking, I broke character and said: "Do you plan to keep doing this? Because the script calls for it." I think he left. I kept smoking. ■

*This November at New City Theater (newcitytheater.org), Mary Ewald will recite T. S. Eliot poetry, followed by a dance film featuring choreographer Pina Bausch or Anne Teresa De Keersmaeker, depending on the evening.*





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# J.D. SALINGER: FASHION FAILURE

By Marti Jonjak

Salinger experiments with military fashions in the intimate presence of friends, and the results are mildly amusing.

A sloping mound of feathers and thickness, Salinger's overstated updo looks as if it marched straight off the head of Jason Priestley.

Tentlike cuts and dull textures bring the look a dash of crumpled paper grocery bag. His torso withers beneath a medley of folds and drooping collars and unpleasantly bulky patch pockets.

Clunky utility belts slice the silhouette, drawing eyes toward problem areas and making them appear bigger than they actually are.

Yet another charmless ensemble from the hot-shit writer.

Not sure if lace-up flats, scrunched socks, and hoisted pant hems are the best choice given the shape of these ankles.

Hair is a brittle carapace, frantically imprisoning thoughts. Cheap sunglasses only emphasize the slouchy vibe.

Next time, why not spice up the getup with a statement piece, like a leopard velour caftan or a super-glam head wrap? He could throw in a snappy crap top, knee-high lattice boots, or a fringed leotard for subtly sexy effects.

**MARTI JONJAK** is A&P's fashion correspondent. Previously, she reviewed the clothes Jesus Christ wore in *Dalmasio Sennabechi's 14th-century painting The Flagellation*. A documentary called *Salinger and an oral history about Salinger* also titled *Salinger* have just been released.



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**NEW YORK CITY** Young Seattle actors used to seriously discuss getting new cell phones with New York area codes just so regional-theater casting directors would call them back. That's not the case anymore.

# Should I Stay or Should I Go?

Ten to fifteen years ago, theater makers were wringing their hands about whether to stay in Seattle or move away to cities of greater opportunity. People still come and go, but the high-pitched whine of anxiety seems to have left the conversation. **Why aren't people freaking out anymore?**

by **BRENDAN KILEY**

Fifteen years ago, people in Seattle theater used to tell a joke that went like this: "An actor new to town is checking out the local theaters. He stops an old-timer for directions. 'What's the fastest way to get from Annex to ACT?' the newcomer asks. The older actor pauses for a moment and says: 'New York.'"

That wasn't just idle bitching. At the time, young Seattle actors seriously discussed getting new cell phones with New York area codes just so regional-theater casting directors would call them back. Jerry Manning, now the artistic director at Seattle Rep, said when he first came to town in 2001, "This city was hemorrhaging its best and brightest. I came when the idea among artistic directors was 'god forbid you hire a Seattle actor.'" As a result, talented artists were fleeing the city—artists who loved the town and loved their cohort but had hit a glass ceiling, since the regional theaters (ACT, Seattle Rep, Intiman) didn't usually hire even the biggest fringe stars, and big donors tended to support those flagship institutions instead of energetic young companies such as Printer's Devil and Annex. So many actors were fleeing the city that newspapers published alarmist articles about it. Meanwhile, artists had their own hand-wringing conversations in bars and at parties wondering whether getting work, making rent, and staying in Seattle were mutually exclusive propositions.

There was, in fact, a small coterie of

Seattle actors—R. Hamilton Wright, Marianne Owen, Laurence Ballard, and others—who regularly worked at the regional theaters, but pretty much everyone else felt shut out. Heidi Schreck of Printer's Devil Theater (who left in 2003 and has since won an Obie Award, acted alongside Edie Falco, and now writes for the Falco-starring show *Nurse Jackie*) said that nothing got the attention of Seattle's regional theaters back then like her move to New York. "My agent," she said, "would call and say, 'Do you want to do this thing at Yale Rep or this thing at Seattle Rep?' Suddenly, those auditions were available to me."

Mike Daisey remembers trying to get someone from the regional theaters to see his monologue *21 Dog Years*, which was selling out absurdly fast in 2001—sometimes six weeks in advance—and getting coverage in *Entertainment Weekly* and *Newsweek*. But nobody from the big houses would come. "The closest we got to anyone paying attention to the show," he said, "and we were really excited about this at the time, was when the ACT literary manager's boyfriend—or girlfriend, I can't remember which—almost came." That person never showed up. Daisey and his director/partner Jean-Michele Gregory figured they had to move to New York if they

were going to get anywhere. So they did.

They were not alone. Actor Jillian Armentrout still remembers a realization she had while riding her scooter in the freezing rain between two of three gigs she was juggling in the late '90s. She'd gotten hooked up with the wild and fast-producing Annex Theater crew soon after moving to Seattle. (Funny story about that: Being a spunky Jersey actor, she showed up in town and immediately started calling theaters she found in the phone book.

**In 2001, Seattle was hemorrhaging its best and brightest.**

The first one she called was the Apple, the old porn theater, where somebody on the line enthusiastically urged her to visit. When she realized her mistake, she called Annex.) On that ride through the rain, she realized that, after eight years of hustling, she had only just cracked the poverty line—and just barely. She fiercely loved her theater community and loved the work she was doing, but "I wasn't physically capable of working any harder." She knew she had to try something else. A production of *The Cider House Rules* she was in moved to Los Angeles. When it was over, she stayed there.

Kip Fagan of Printer's Devil remembers having the annual conversation with Heidi Schreck (now his wife) about when they should give up and go to New York. As

Seattle's midrange theaters were shutting down—theaters like Alice B, the Group Theater, the Empty Space—he realized there was nowhere for him to move. The big houses wouldn't hire him, and the small theaters couldn't pay him. So, in 2003, they left. (This year, Fagan directed a critically acclaimed play starring Vanessa Redgrave.)

Even Laurence Ballard, who performed regularly in regional theaters across the country, realized he was working more and more but being paid less and less—including one "top-dollar" offer in the early '00s that was the amount he'd been working for 11 years earlier. "I was in my early 50s and couldn't make rent," he said. He left Seattle and took a teaching offer from the Savannah College of Art and Design.

Kristen Kosmas and Paul Willis were two other theater artists making electrifying work in Seattle 10 to 15 years ago who also left during the theater exodus of the late '90s and early '00s. This winter, On the Boards will present their show *There There*, which got a glowing review earlier this year in the *New York Times*. Like a real-life version of the old joke, Kosmas and Willis went from Seattle's fringe stages to its big stages—via New York.

*There There* begins with the absence of an actor—Christopher Walken, we learn, is supposed to be performing a solo show inspired by Chekhov's *Three Sisters* but recently fell off a ladder and cannot perform it. The script's proofreader, Karen, will ▶

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◀ perform as Walken's substitute. Because we're supposedly in Russia, Karen must have her English lines translated through an interpreter, who, on this night of all nights, is an understudy for the usual interpreter. The result is a real-life performance (*There There*) of a fictional performance (Walken's solo show performed by unprepared artists) as it completely unravels. Kosmas wrote and stars in *There There*, and Willis directs it. Claudia La Rocco's review in the *Times* called it "a virtuosic feat" and "a language-drenched resonant knockout" in which "layers of meaning stack up, and the edges begin to fray." But *There There's* arrival at On the Boards will have another, unintended layer of meaning about a generation of artists and their absence.

Kosmas, to be clear, told me she didn't relocate to New York for professional reasons, but because she wanted to get away from theater for a while, be closer to her family, and get a "boring receptionist job." (She got that job, by the way, at a fancy SoHo day spa where she says Julia Roberts's people tried to get her fired because she wouldn't take their anonymous reservation without a credit card number.) But even Kosmas, who tried to get away from theater, found her career prospects reinvigorated by leaving Seattle.

Since then, something significant has shifted in Seattle.

Theater artists still come and go, of course, but the alarmist newspaper articles and hand-wringing conversations have largely vanished, and the anxiety seems to have been sucked out of the *should-I-stay-or-should-I-go* debate. Moreover, since that period of exodus, younger artists like the actor Marysa Sea Kaminski and the designer Jen Zeyl—artists who might have left in the late '90s and early '00s—have stuck around to work in Seattle. The fresh college grads of the Satori Group even moved their company here a few years ago from the East Coast—which had everyone scratching their heads—after they did some independent homework about the best city in America for them to make ensemble theater. Seattle is no longer repelling entire generations of theater artists.

So what changed? I asked around 30 theater artists (younger and older, people who stayed and people who left), and they collectively came up with four major theories, all of which could be simultaneously true.

## THEORY ONE: Regional theaters went broke and started hiring locally.

Bret Fetzer is one prolific theater artist—writer, director, actor—who chose to stay in Seattle during the exodus, partly because he'd already found his own dissatisfying sojourn in Los Angeles. After the economic crashes of 2001 and 2008, he said, the glass ceiling between the fringe theaters and the regional theaters became "notably porous." There's still some sense of an in-club and an out-club, but contracted budgets made it much more convenient for big theaters to

abandon the apartments they'd been keeping for out-of-town actors and to "discover" local talent.

"Localism gets a chance when the till is closer to empty," Daisey said about that shift. "I wish it weren't that way, and we'd be able to see what local theater artists could have accomplished if they'd had the resources to have more reach. Actors only grow as fast as they have enough productions and opportunities to support them."

The economic bottoming-out also encouraged boards of directors to hire more local artistic directors instead of bringing in carpetbaggers—even well-intentioned carpetbaggers—from other towns. Jerry Manning at the Rep and Kurt Beattie at ACT are not, as Daisey pointed out, the typical American artistic directors that he sees as he tours from city to city. "They're both fully residents of the city they're in," he said. "You could see before Intiman imploded [shortly after longtime artistic director Bart Sher left and his choice for successor, New York-based director Kate Whoriskey, stepped in] how that other way of thinking was derived from the way ACT and the Rep were and are."

"Kurt Beattie in particular," Ballard said, "is not bedazzled by a Manhattan address on a résumé."

Plenty of local artists still need work, of course—nobody would say the situation is rosy. But local does get more play at the big houses these days. This season, for example, the Seattle Rep is producing *Bo-Nita*, a world-premiere play by local writer Elizabeth Heffron, directed by young local Paul Budraitis, starring young Cornish graduate Hannah Mootz, and featuring an entirely local design team.

If the Rep had been sponsoring those kinds of projects back in 2000, who knows what the Seattle theater scene might look like today?

## THEORY TWO: People—and not just young people—are producing their own work.

Julie Briskman is one of those actors who tends to get regularly hired at the big houses, but even she panicked in the mid-2000s as theaters stumbled and her peers moved away or switched careers. "That was a rough time," she said, but she hung in there. "Then a few years ago, a thrilling shift began to happen. Actors in all stages of their careers began creating their own work." It wasn't just the youngsters fresh out of school who were taking the reins, she said, but "experienced folks with years of work behind them saying, 'It's time for me to stop sitting by the phone and waiting for someone to call.'" So companies of more mid-career artists, such as Strawberry Theater Workshop, New Century Theater Company, the Endangered Species Project, and the Seagull Project, joined the younger companies such as Satori and Washington Ensemble Theater.

The effect, she said, is several-fold—

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by Goldoni

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these projects aren't necessarily raking in money, but they're allowing accomplished artists, young and old, to work together, making them all more confident and better at what they do. In theory, these companies could incubate new projects and artists that go on to work in regional theaters. (Strawberry Theater Workshop was early in this trend, and it already has regular actors who work on the big stages.) They also, as director Kip Fagan pointed out, might become a seedbed from which a new mid-level theater (an Allice B or an Empty Space) might spring—and pretty much everyone I talked to, no matter where in their careers, said a new midsize, stepping-stone theater would be excellent for everyone in the city.

### THEORY THREE: The flosam of the grunge era is gone.

Actor and producer Ian Bell ventured a different theory about why people were more emotional than they are now—the grunge magnet of the 1990s. “There was this period when lots of kids were coming to Seattle, lured by these pretty colors and tattoos,”

hiring local talent also made the classic cities of destiny—New York and Los Angeles—a little less attractive. With a little more opportunity at home and a little less opportunity elsewhere, the gap between a possible theater career here and a possible theater career there shrank considerably.

“The typical wage for my New York counterparts—for people of the same education and caliber of talent—is roughly 15 percent of what I’m making,” said designer Jen Zeyl. “There is not one designer I went to grad school with who is working as much as I am, and not also working another job outside their field.”

Actor Julia Prud’homme, who left Seattle with the exodus, first for New York and then for Los Angeles, says she’s actually decided to come back this fall. “Hollywood has changed,” she said. “There’s less work, the big blockbusters are not making back their money, reality TV is taking over, and Hollywood stars who would have never agreed to work on TV are now taking costarring roles on TV shows. And I’m about to turn 49 and am tired of fighting to play a scene against 40 other women. It’s not that it’s beneath me or anything, but the opportunity is less and less and less—not just for me but for everyone.”

## Kurt Beattie, artistic director of ACT Theater, says the local talent pool has gotten better.

he said. They showed up ready to live their romantic dreams as starving artists, but were dismayed to discover that nobody here was particularly willing to subsidize their young and unaccomplished work, and there was a lot more starving than art. While some theater artists had talent, experience, and legitimate grievances about not being recognized, their grumbling was amplified by this din of entitled wannabes. Then people either grew up or moved on (most of them, anyway).

“After grunge hit,” Bell said, “the wave crashed on the beach. Some of us were jet-set that stayed on the beach and some were flosam that drifted back out there. That doesn’t mean that all the flosam was destined for bigger things, it just means some flosam was more buoyant. Jesus, I hope I’m using those words correctly.”

Kurt Beattie, the current artistic director of ACT Theater, who has long roots in Seattle from the early Empty Space days, agrees with Bell—the regional theaters have changed, he said, giving local artists more opportunity, but the talent pool has also gotten better. “Back at that time, there were a lot of unqualified people,” he said. “I was skeptical that the younger community of actors could carry significant plays.” While economic trouble made it more convenient for regional theaters to hire local talent, he said that during his decades of sitting in audition rooms, he’s watched Seattle actors get better as a whole. “They grow,” he said, “and it’s so gratifying.”

### THEORY FOUR: Things are tough all over, so here’s as good as anywhere.

The economic collapse that made Seattle’s regional theaters a little more serious about


Armenante, who’s also in Los Angeles, said he’s seeing the same thing: “When the economy hit and tanked, eight actors on my street got out and moved to Portland... I think the economy and the flow of people, has reversed.” Pamela Mijatov, artistic director of Annex Theater, is a little more pessimistic, saying there’s less angst in the Seattle theater community because people are just generally less hopeful that they’ll get anywhere. But, she added, “A surprising (or totally unsurprising) number of playwrights have relocated to Seattle from New York.”

So while it’s true that Kristin Kosmas and Paul Willis fit the old joke about young theater artists whose work traveled from Seattle fringe theaters to a Seattle big stage via New York, the city they’re coming back to is not the city they left. During—and just after—Seattle’s turn-of-the-century theater exodus, the performance community felt like it was falling apart.

Now, perhaps, we’ve gotten over the jitteriness, seen the collapse, and are starting to build something new. ■

Artists and critics consulted for this story include: Jillian Armenante, Lawrence Ballant, Kurt Beattie, Ian Bell, Mishu Berson, Julie Briskman, Lane Casplinski, Mike Daisy, Mary Ewald, Kip Fagan, Kristin Kosmas, Charles Leggett, John Longenbaugh, Jerry Manning, Alex Matheves, Stephen McCandless, Pamela Mijatov, Paul Mullin, Allison Narver, Julia Prud’homme, Heidi Schreck, Mark Siano, Brandon J. Simmons, Caitlin Sullivan, Gianni Truzzi, Jen Zeyl, and a few people who didn’t want their names included.

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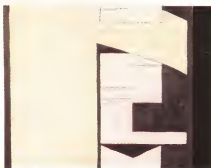
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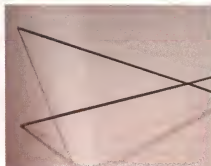
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VICTORIA HAVEN



DAN WEBB

# The Lies of the Artists

The Unbelievable Pressure Artists Are Under to Just Completely Make Some Stuff Up

BY JEN GRAVES



COURTESY OF SEATTLE ART MUSEUM



COURTESY OF THE SEATTLE ART MUSEUM

**THE "REAL" AGNES MARTIN?** The notoriously reclusive American painter of stripped-down lines and grids (like this one on the left, owned by Seattle Art Museum) destroyed many of her early figurative paintings. So it was shocking to come across this one (on the right)—a garish female nude by Martin that was included in the traveling National Portrait Gallery exhibition *Hide/Seek: "Maybe,"* during her lifetime, speculated Seattle dealer Greg Kucera, her figurative paintings "told too much about her as a woman, and as a lover."

S ometime in the spring, I got an e-mail from an artist I'd never heard of. It began, "I have always appreciated your arts coverage and wanted to tell you about my first Seattle art show ever... I am new at this so forgive me if this isn't the right way to contact a reporter, but I'm excited and want to share!!" I clicked to her website.

The people in the paintings seemed to have all gone crazy, like they had been irradiated or poisoned or drugged. The works looked like classic vernacular art: obsessively patterned, highly irregular, and patently handmade. I made a mental note to go to the show when it came around, and I moved on to the next two dozen press releases I got that day.

A few weeks later, this artist—whose name I'm withholding for a reason—sent an equally enthusiastic letter in the mail that said she had a gallery show coming up and "I really really really really hope you'd like to write about it." The same day I got that letter, the artist's name appeared on the short list for a high-profile local art award. It seemed like she'd come out of nowhere and was everywhere I looked. I had an opening right then for a story: If the timing could work out to visit her studio, see the works in person, and interview her, and if the results were interesting enough, then maybe I

would write a profile prior to her show opening. If I was curious, other people probably were, too.

She lived 80 miles outside of Seattle on a horse farm. I drove. When I got there, she told me she had never had a studio visit before and wasn't sure what to do. She said she had first picked up a paintbrush less than a year before that and had always "been artistic" but never made any "art," just a few screen prints. Then, in 2012, she got depressed, she said.

**It wasn't exactly a big con. It was a fabrication. And all art is about fabrication.**

She began painting. After seeing these paintings, her husband told her she might want to google "outsider art," she said. So she did, and found galleries that showed things that looked similar to what she'd made, set up her own website, and sent those galleries links and pitches. Immediately she found herself with at least two dealers, one in Texas and one on the East Coast. Soon she found one in Seattle.

As we looked at her paintings spread on the bed and the floor of her bedroom, she mentioned the East Coast dealer by name and said, "He's—is he my dealer?" I wrote that quote

down because I thought: My God, she's so new to this. I might use that in my story.

I left refreshed. A conversation about art without any tired jargon! Earlier that day, on my way out of town, I had stopped for a brief interview with a more pedigreed young artist who was in the process of constructing a large installation. She had previously shown at a prestigious East Coast museum. Inside of 30 seconds, she'd slung at me the ubiquitous art buzzwords "relational aesthetics" and "social practice." At this point, when I hear those overused words, I hear the Charlie Brown teacher voice. I pulled out of there like I was burning rubber. Up at the horse farm, it was like this: *Here is what I made. I was depressed and it seemed to help. Some sad and dramatic stuff happened when I was a kid, and it relates to why everyone in the paintings has lost their minds. I'm new to all this.*

The next morning, preparing to write, I did what I always do: Google. I typed in the horse-farm artist's name to find any last bits that might be useful. The story was mostly written in my head.

Google scrambled everything. I kept seeing references to earlier shows she'd had. She had shown lots of times. She had shown in Seattle. She had shown in spots whose names I knew. Her work from the past looked nothing like these vernacular paintings. It was neo-pop. It was Warholian with bright streaks. She'd exhibited text paintings on canvas, silk ▶

◀ screens with acrylic on canvas, and pen-and-ink drawings on paper. Multiple writers had interviewed her. In 2008, she name-checked Henry Darger, the legendary late outsider artist, whose traveling exhibition she'd seen—and loved—at the Frye Art Museum in Seattle in 2006.

Contrary to her statement "I am new at this so forgive me if this isn't the right way to contact a reporter," she had been a freelance arts reporter herself.

Her other words came back to me, too: "My first Seattle art show ever." "I'm new at this." "Is he my dealer?"

Regardless of what you might imagine about the ugly inner workings of the art world, there's a basic code when it comes to PR: Anything's fair game in interpreting work, but artists don't get to answer direct factual questions with bald-faced lies.

I confronted her. She didn't agree that she'd lied. She said it was no big deal, that I was overreacting, and that she was sticking to her story—so what if she'd omitted things? Surely I understood.

I asked her East Coast and Seattle dealers whether they knew about earlier shows. They didn't. "We're framing it as her introduction to Seattle, which I guess isn't true," an employee of the Seattle gallery told me. They were displeased to be learning this from me instead of from the artist. But it's not a career-killing deception—just strange and unnecessary. After I talked to the dealers, her innocent tone toward me changed. She sent me and her Seattle dealer an unsolicited résumé dotted with irrelevant minutiae and sarcastic foot-

## What are the lies artists are most tempted to tell? Does anyone think they can get away with pure reinvention in the internet age?

notes, like a Kmart coloring contest she'd won as a child. She included, "FOR SELECT SUPER SLEUTHS," the home phone number of her parents. I stopped engaging. I didn't write about her.

The dealers kept representing her. She kept selling well. At press time, the front page of her website featured 40 paintings, and 20 of them were marked "SOLD." She does good business.

One last thing about the horse-farm artist: The reason I'm withholding her name now is the same reason I didn't write about her then—to avoid handing a pile of free PR to somebody who was blatantly lying to get it. Every artist wants distance from her early work. There wasn't any reason to lie. Except if one wants a sexier story. There are plenty of artists out there who don't lie to get publicity, and plenty who would sell better if they were better than artists. That's nothing new, nothing interesting, and nothing worth getting a spotlight for.

**O**n the other hand, it wasn't exactly a big con. It was a fabrication, and art is all about fabrication. So when I started talking to other artists, curators, writers, and historians about the horse-farm artist, the thing I wanted to write became less a story about one dumb little con and more about the bigger, darker issues that tickle around its edges. For instance, how are artists pressured to massage their biographies? What are the lies artists are most tempted to tell? Does anyone think they can get away with pure reinvention in the internet age? Is having such a permanent trail a loss or a gain for an artist?

"Yeahhh," Susie Loeman when she heard the story, because she immediately thought of work of hers that she would love to pretend never happened. "I wish I hadn't made that Pig on Parade. But I did."

Loe's résumé is pretty impressive all the way until the line that says, "Pigs on Parade: Pike Place Market Public Art, Seattle WA, 2001."

Why be so thorough?

"There is a code," said Greg Kucera. He's the elder statesman among Seattle dealers representing contemporary artists. "Creepy things happen from time to time, but no, if I was going to show an artist and I found out that a self-taught artist wasn't self-taught, or a never-exposed artist had shown several times, I'd say 'Look, we're not meant to work together.' I would know, basically, that's just the tip of the iceberg. I would absolutely just walk away."

Kucera told me a story. He once had two clients who fell in love with a gleaming stainless-steel sculpture at an art fair in



**TWO PIECES BY VICTORIA HAVEN** A dealer once said to her about her geometric abstractions (like the untitled piece up top): "Can you give me a story? I don't know how to talk about this work." Haven rebuffed this dealer: "I was like, 'No, I don't have a story, deal with it or don't.' A story is often a sales pitch, right?" Lately, Haven has been making work that departs dramatically from her geometric abstractions, such as this blown-up, torn-edged portrait of an old mistake.

California. They both were high-powered attorneys. They'd bought a little art before, not too much, just a couple of Guy Andersons and a Helen Frankenthaler, keeping to the established art of the recent past. But when they ran into this shiny piece of stainless steel, they had to have it. They talked to the artist, looked at his materials, and signed on the spot to buy it for \$20,000.

Back at home, they called Kucera and told him about their purchase of a major work by an important artist. They wanted to know what he thought of the artist, but Kucera had to say he'd never heard of him. But he recently had a one-person show at the Whitney Museum of American Art, they said. Kucera looked at an image, but it didn't ring any bells, so he called the registrar at the Whitney, who was very nice. She didn't remember that name, so she checked their records going all the way back in the museum's history. Nothing. "I had to go back to my clients and say 'The Whitney has never heard

of this person, ever.'"

"So upon quizzing further, they were told, 'Well, I mean, it was a one-person exhibition.' Here's what happened. The artist was really close friends with the person who owns the Killington Ski Resort in Vermont. Mr. Killington, at a charity auction, bought an evening cocktail party in the lobby at the Whitney Museum. For the party they brought down one of the ski gondolas from Killington. And one of my sculptures was positioned inside that gondola," the artist said. For this cocktail party one evening for two hours—and this becomes the top line of the artist's résumé, probably never to be dislodged. "And even though that perfect little bit of fraud had occurred, these top-notch litigators could not get out of that contract. So they bring it to their house and they make themselves believe they love it. And it's hideous. It's just so much shiny bad art."

There have to be stories like this all over the place. Once, ▶



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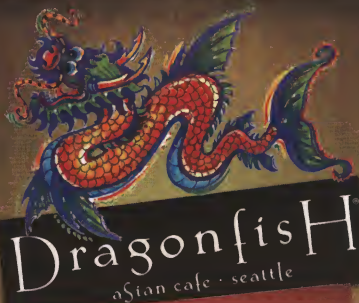
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◀ About a decade ago, I interviewed an artist whose website and résumé heavily relied on the fact that his work was in the collection at the Museum of Modern Art in New York. I went a long distance to visit him, too, at his sculpture park of a home near La Conner. When I contacted MoMA, they'd never heard of him. His work wasn't even Trojan-horsed in by gondola.

The money-and-status-obsessed art world often has only itself to blame. I was once interviewing a museum director in her office, which was tastefully outfitted with cleverly designed objects and contained by just-daring-enough bright walls, perfectly painted, not a smudge out of place. She was telling me about some artists she was excited to be showing the following year. She mentioned one I didn't know, so I asked who she was. The museum director's face tightened, as if to say that she now believed she was speaking to someone who no longer deserved her time. "She's very well-known," was her entire answer. *Her entire answer.* I sat there blinking, and then I went off into the night. It had been deemed more important to deliver haughtiness than information. Actual substance was not a priority.

Maybe the horse-farm artist was onto something positioning herself as an "outsider artist." This year's Venice Biennale, coincidentally, is deliberately outsiderish. There are several artists included who are complete unknowns, and some who never thought of themselves as artists at all. There

ing, detached sensibility at best. Sometimes he was an avant-gardist, and other times a classicist. Writing in 2011 on GalleristNY.com, critic Andrew Russett quotes a dealer promoting a show by saying that Picabia was "absolutely tireless in experimentation in ways that few artists are." But, Russett continues, Picabia's "rapid evolution through style, and his willingness to work in many at once in his late years, has also historically opened Picabia to charges of dilettantism, or a willingness to chase notoriety by any means necessary—which are also, of course, key aspects of today's contemporary art world. One is tempted, in short, to question his sincerity."

In order to be seen as sincere, authentic, meaning it, artists destroy works all the time. They also just don't want to look bad, or to have to explain some wrong turn or another. The American artist Chuck Close is known for his hyperrealistic pointillist portraits, but he is reputed to have made some early abstract expressionist pieces that only a Motherwell could love. (Kucera says Tacoma Art Museum has one of them.) Close has disposed of many of them. But knowing he doesn't necessarily want them out there, dealers who handle his work—like Kucera—look out for those early paintings, and report back to Close when they see one.

"We, from time to time, get offered abstract expressionist things by Chuck [for resale]," Kucera said. "I've been sending him images of them to say 'Do you want to buy this to have control of what happens to it?'"

He's consistently said in response to us, "No, I don't want this one, but keep me posted." They're either not good enough or not bad enough, I'm not sure."

Who knows the real reasons behind all the edits? The artists themselves might not even know why they despise something

they've made or done, or it won't be revealed until much later. Agnes Martin, the notoriously reclusive American painter of stripped-down lines and grids, destroyed many of her early figurative paintings. So it was shocking to come across one, a garish female nude—it was so bad!—in the traveling National Portrait Gallery exhibition *Hide/Seek*, which featured depictions of same-sex desire and longing. "Maybe," during her lifetime, Kucera said, "those paintings told too much about her as a woman, and as a lover."

Artists feel the same social pressures as anybody, from homophobia or fat bias to the basic cool/uncool divide. But here's another weird one: Do they look like they make the work they make? Do they wear the right pants and glasses and shirts and jewelry? "Everybody wants an authentic story in the public eye," said Victoria Haven, the only local female artist featured alongside the all-women *Elles* exhibition at Seattle Art Museum this year. (She also has a Stranger Genius Award.) "This is an ongoing conversation I've had with many other artists many times."

Haven's drawings, paintings, and sculptures are stripped-back, refined, and geometric. In recent years, she's gone in a new direction by beginning to include text that refers to her own life, referencing music she's listened to or mountains or trails she's explored. People still refer to her as a "geometric abstractionist," even though she says she's unsure whether anything can be abstract. Her work was always about her life; it just didn't look like it was.

"I even had one of my dealers at one point say to me, 'Can you give me a story? I don't really know how to talk about this work,'" Haven recalled. "I was like, 'No, I don't have a story. I just made this abstract work, deal with it or don't.' A story is often a sales ►

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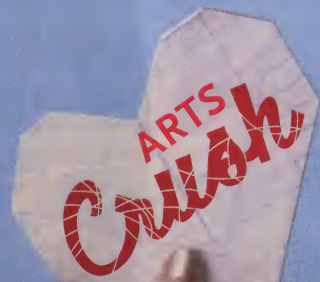
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«pitch, right? Or maybe it's always a sales pitch? I don't think so, actually. I think it can become a sales pitch.»

Applying for grants, writing artist statements, showing up to openings—artists have to do far more than just make art if they want to find an audience for it. They have to write and rewrite their biographies constantly. When it comes to writing grants, “we talk about, ‘Oh, god, it would be so great to apply under, say, two different bodies of work, like just my text stuff or just my abstraction,’” hiding one or the other to present a more coherent front, Haven said. “Or apply under a different name. Apply as a man. Apply as a 25-year-old. Apply as somebody fresh out of grad school. Or maybe I’m 80. Is that better? Everybody wants to imagine what kind of scam we could pull.”

And that pressure to look like your work, almost like wearing it as a costume? Haven has that. People who see her art before meeting her say she’s not what they expected, and vice versa. “They think I’m going to be like an archetypal architect, like, ‘I would think you’d be really severe and austere and only wear a geometric dress or something.’” Same scenario in reverse, too: Her neighbor who only sees her digging up plants and having beers on the patio did not expect to discover there were tight linear web matrices on the walls of her mind.

But take a closer look at Haven’s art and you see immediately that the geometry is all slightly off. Her pieces are handmade, and the imperfections in the midst of the ideals are the point. It’s only the surface appearance of her art that makes it seem so different from the rest of her. That’s a problem bedeviling artists, too—basic shallowness, most people focusing on anything but art itself. At a dinner party years ago, a group of local collectors discussed their recent visit with Seattle dealer Linda Farris to the studio of hot New York artist John Currin. (Currin paints super-sexualized naked ladies in a style that many or may not be okay, which of course is why people like him.) Haven was at the dinner.

“They were describing their trip, and all they could talk about was that he had a mistress. That he had a wife and a mistress. And I was like, ‘What was his work like?’” she said. “It was all about personality. I can’t compete with that. And then you get demoralized about the whole structure you’re in. I never came up with a solution of how to deal with it. I just don’t have the energy to create a persona that’s not just actually who I am.”

**W**ealth and comfort can be problems for artists. Some commit their low-level fraud by hiding that they have a trust fund or they’re married to money. Ruthie V. is a painter who recently moved out of a raggedy trailer in the unincorporated wilds of Bow, in Skagit County, to live with her new fiancé in Shoreline. While her happiness just went way up, her biography just got seriously downgraded.

“People love the trailer in Bow,” she said. “It’s a romantic story. Everybody my whole life has encouraged me to be an artist, and they know it’s a financially difficult thing to do. But they love it. They love that I’m living the dream, they love watching me blossom, they love sharing it with me. But nobody’s paying for it. It’s really complicated to have people living vicariously through you. It’s like, you’re really happy that I’m an artist,

but I have no running water, and I just lost my house again, and I’m exhausted because the rats kept me up all night chewing the wires.”

She emphasizes how easy it is, as an artist, to fall into bitterness. And that she’s grateful and lucky—that this is no dis to her supporters. But the romantic life isn’t what she was after when she decided to become a painter. She just wanted to be paid.

The lies, exaggerations, and myths we tell about artists were written right into the origins of European art.

“If you go way back to Vasari, he modeled *The Lives of the Artists* after *The Lives of the Saints*,” said Naomi Hume, an art historian at Seattle University.

*The Lives of the Artists*, written in the 16th century, essentially invents written art history and specifically the genre of artist biography. And it’s full of tall tales and unverifiable, unbelievable “observations,” stories too good to be true. This is the beginning of artists

**“Everybody wants to imagine what kind of scam we could pull.”**

themselves being talked about—not just their art. And “since he’s modeling it after *The Lives of the Saints*, there’s a certain sense in

which the miraculous has to come into play,” Hume pointed out. “There are all these origin stories for artists that talk about them not having any training, or having these natural talents, or having something innate. But in the Renaissance, being an artist is all about being trained.”

No wonder an artist looking for a way into the market wants to come across as either a magical unicorn emerging out of a deep fog or a veteran of the Whitney who’d never have to stoop to showing his art inside a sick gondola. Here’s a classic story from *The Lives of the Artists*, about the plucking of the untrained artist Giotto from out of the middle of a herd of animals by the older artist Cimabue:

One day Cimabue, going on business from Florence to Vespignano, found Giotto, who his sheep were feeding, drawing a sheep from nature upon a smooth and solid rock with a pointed stone, having never learnt from any one but nature. Cimabue, marveling at him, stopped and asked him if he would go and be with him...

The boy went to Florence and, sure enough, “brought back to life the true art of painting.” Just like that!

Artist Trust, a wonderful organization in Seattle that supports individual artists and provides a great network, a place where artists don’t have to feel so alone, is also, quite naturally part of the issue. Alex P. Keston-ization of art that’s taken place in the last 40 years. The professionalization of art has meant that a ton of an artist’s energy now has to be spent on marketing. Go to the Artist Trust homepage and you’ll find a link to EDGE, a “professional development program” that boasts of having trained 512 literary, film, and visual artists in “the relevant and necessary entrepreneurial skills to achieve their personal career goals.” There are links to articles with titles including “Does Your Message POP?” and “Sports and the Arts: Joined at the Marketing Hip.”

Being lied to by the horse-form artist felt gross. But so does this marketing advice. And why do we put so much emphasis on the stories artists tell about themselves? Doesn’t that invite them to lie at least a little? A little self-invention might make all the difference in paying the bills. Let’s say this may even be an exaggerated tendency in the American character. Wouldn’t we lead the world medal count in bald-faced self-inventors? Gatsby and Blanche DuBois and the “self-made

men" of American individualism and all the rest of them/us?

Where I Was From by the eminent American antifabulist Joan Didion—she's always slyly unraveling fictions as much as detailing facts—presents a highly sympathetic reason for why certain forms of American self-invention happen. She starts with the premise that every non-native American is tied to the story of immigration, and all immigrants are in need of a story that justifies having left the place where they were from. Her ancestors made the treacherous trek to the "pioneer" West, and they left out certain parts of their own stories out of need, out of survival. "Children who died of cholera got buried on the trail," Didion writes. "Women who believed they could keep some token of their mother's house (the rosewood chest, the flat silver) learned to jettison memory and keep moving. Sentiment, like grief and dissent, cost time. A hesitation, a moment spent looking back, and the grail was forfeited."

There's a certain way of relating to history—erasing parts of it in the hopes of a brighter future, making it so that you're a brand-new artist who has never painted before and doesn't know anything about anything—that replays again and again in American history. Anyone who's ever signed a lease on a studio apartment has brushed up against this strain of myth-making. As Caroline A. Jones points out in *Machinist in the Studio: Constructing the Postwar American Artist*, the real-estate term was inspired by the mythical, private, solo artist's studio of New York in the 1940s and '50s—the place where the magic of art happens, a place that's pure and lonely and not located anywhere specific or with any specific history except the one that gets created there. In New York in the middle of the 20th century, the only way to be modern was to work alone in your studio, in that place where everything is born again. (Hence, the much-decried/tittered-about shock of Warhol's Factory in the 1960s, despite that an art factory was nothing new.)

But if artists are supposed to be so free—if creativity means freedom to create anew—then can we let them be a little freer, please? Rather than asking them to be myths?

Because this whole lying thing demeans artists. And art.

I caught Chiyo Ishikawa and Nicholas Dorman, Seattle Art Museum's chief curator and conservator, by phone to tell them the horse-farm story. They were on their way to a meeting at the Getty Center, a Valhalla-like place high on a hill overlooking Los Angeles, white and shining and removed. Located in the relative outpost of Seattle but working in a vast realm of money, prestige, creative people, stylish people, and the bare facts of the art objects that few people in the world get to actually touch with their hands, Ishikawa and Dorman know that art is a funny place. About the horse-farm artist, they felt that her defensiveness was awkward. If she hadn't wanted to talk about her earlier work, well, she'd be just like every other artist. Or if her work were positioned in a certain way by a dealer, critic, or writer—that happens all the time. "But outright prevarication or invention, that's kind of hard in this age of the internet, isn't it?" Ishikawa said. "You can't hide anything anymore." Maybe that's the only lesson to be found here.

That's the one last detail that's too good not to share. The horse-farm artist plays in a band, and in this band, she performs with what looks like an electric guitar, but is actually a hollowed-out instrument with an MP3 player inside. She's a karaoke instrumentalist. That's not lying, it's a performance of fakeness. The thought of it makes me smile. It's hard out here for an artist. ■

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Clockwise: Joshua Kohl. Photo: courtesy of the artist. Mark Mitchell, *Burial Ensemble, Deane, 2012*. Silk gauze, silk crepe, wool, wood. Photo: Kelly C. Herbert Kohl. Photo: Nicholas King.

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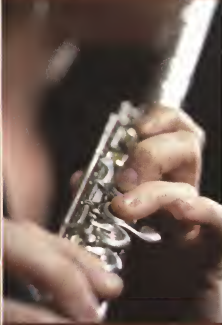
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# The Fight over FOGTWANG

Two Young Men, One Young Musical Genre, and the Pernicious Influence of Technology

by DAVID SCHMADER

I started with a sound that was almost impossibly small—a drip of late spring rain falling off the tip of a leaf onto the surface of another leaf below. *Puk, Puk, Puk*. Recorded on a smartphone by a young man in Port Townsend, this sound was uploaded to Pro Tools, where it was ratcheted up into a queasily powerful amplified beat—*PUH! PUH! PUH!*—then e-mailed to another young man, this one in Seattle, who fit the tiny-huge drip beat with a melody plucked on a one-of-a-kind stringed instrument featuring five gauges of wire strung across a hollowed-out television console. The young man in Port Townsend was Owen Astley, credited in liner notes as Owen A. The young man in Seattle was Owen Olmstead, credited as Owen O. (This is the first time Astley's and Olmstead's last names have appeared in print.) The music they made together—nature amplified by technology, overlaid with handmade melody—was something never quite heard before, and it served as the genesis for what would become the burgeoning musical genre known as fogtwang.

But before there was the identifying name—and the ongoing battle over what the identifying name does and does not “mean”—there was the music. Created by the two Owens under the moniker Bristleburrr, the duo's initial compositions were deeply idiosyncratic collaborations executed almost entirely via e-mail, with Owen A sending his found-in-nature beats (from wind-whipped branches brushing a window to the synched loving of Northwest alpacas) to Owen O for innovative string treatments created on everything from rubber-banded buckets to a classical guitar strung with yarn. These “orchestrated” tracks were then sent back to Owen A, who laid down his whispery vocals, with lyrics drawn from his poems and random notes.

To some ears (mine included), the music of Bristleburrr was the sound of several lightly modified subgenres colliding—Bon Iver meets ambient glitch meets that steampunk aesthetic that considers plucking twine wrapped around a rusty candelabra to be artistically superior to playing an actual guitar. But to other, younger ears, Bristleburrr was the sound of purity and something new. Passed digitally among friends,

Bristleburrr's tracks sparked a growing fan base of teens and young adults who responded intensely to the Owens' poetic distillations of nature in the computer age. By early 2012, Bristleburrr had enough tracks to make an album—*Digital Loom*, the title track of which features the lyric that would give this misty stringed music its name: “Up at dawn, listening to the fog twang.”

Then the troubles began. According to some, things started going awry almost as soon as Bristleburrr took steps to become “a real band”—when Owen O left his parents' North Ballard home to join Owen A on the Olympic Peninsula, where the pair set up camp among the remains of an abandoned apple orchard in two no-longer-mobile mobile homes (one for each Owen plus musical and recording equipment). But when the band moved toward physical realization—playing out, promoting their “product”—things failed to coalesce.

But according to others—specifically, Owen O, the only member of Bristleburrr willing to speak to me on the record—the seeds of discord were present in the bands' earliest dealings, when they hammered out the specifics of their musical ideology and hit upon what Owen O now calls, with uncoincidental contempt, “that fucking equation.”

For the great many with no reason to have previously obtained this information, some



The title track of *Digital Loom* features the lyric that would give this misty stringed music its name: “Up at dawn, listening to the fog twang.”

ONE OF ONLY TWO EXISTING PHOTOS OF BRISTLEBURR Owen O is on the left, Owen A is on the right.

facts about the nature and purpose of the music of Bristleburrr; and, by extension, the fogtwang genre as a whole. The central concept is the proper balance of humanity and technology, and it's not an even split. According to Bristleburrr's “fucking equation,” creative output should contain 98 percent humanity and 2 percent technology, with “humanity” calculated as the sum total of lived life, and “technology” (basically, anything involving a computer) restricted to 2 percent of that sum total. For example: When making *Digital Loom*, Owen A was 22 years old and Owen O was 21—a combined 43 years (or 376,380 hours) of humanity. According to the equation, this meant any and all technological concerns (recording, producing, mixing) must be executed within 2 percent of that time, leaving the Owens with almost a year's worth of available tech hours. (They used a fraction of a fraction of that.)

It's a cute idea, and one that allowed

demise has reached peak levels, with the most popular narrative painting Owen A as the pure idealistic hero and Owen O as the poseur sellout.

The crux of the strife: the implementation of Bristleburrr's insipid equation—specifically, what qualifies as technology? “That's what started it,” says Owen O. “We were having these long discussions about what counted as technology.” For Owen O, it meant strictly music-related computer usage: overdubs, enhancements, etc. But for Owen A, it was something much more expansive. “He thought we should count everything—the time we spent using our phones, the time we spent microwaving food, he thought all of it should come out of [our] tech-time allotment.” This small rift exposed a bigger, more problematic one, as it became clear that for Owen O, the Bristleburrr equation was “a cool idea, not a mandate,” while for Owen A,

it was something worth sacrificing for. (“Owen A] is totally willing to follow the equation to the end, just to see what happens,” says Owen O. “But I didn't start making music to count minutes and fight over microwaves. I started making music to make music.”

As for the future of Bristleburrr, the band is finally moving out of an acrimonious holding pattern, with Owen O relinquishing the Bristleburrr name and its stillifying equation to Owen A, who remains in his Port Townsend trailer and continues to fight for the fogtwang ideals. (His most recent triumph: scrubbing the web of all substantive mentions of both Bristleburrr and fogtwang, via a preposterous fan-driven campaign to move all such dialogue behind an invite-only firewall. As of this writing, the scrub still holds.)

Meanwhile, Owen O is carrying on with his own ever-evolving music, which we might as well call post-fogtwang. “I'm still plucking my strings, wherever I can put 'em,” says Owen O, describing his latest creation: catgut strings stretched across the hollowed-out husk of a jewel-toned 2006 iMac. “That says it all, doesn't it?” ■

**The music of Bristleburrr was the sound of several lightly modified subgenres colliding—Bon Iver meets ambient glitch meets steampunk.**

for the Bristleburrr/fogtwang ideology to be easily exported, inspiring fogtwang-adherent recording artists around the country, from San Diego's Choirwheel to Denver's Tendryan to Brooklyn's Oak, all of whom responded to Bristleburrr's explicit striking out against our screen-filled, social-media-besieged world. (To quote Oak's “Heart Crash”: “Computers are our servants, not the other way round.”)

But for at least one of the men who conceived it, the 98 percent humanity/2 percent technology equation soon proved stultifying. “Let me state right off the bat and for the record that I love and remain committed to the ideal of art that keeps technology in its place,” says Owen O on the phone from Ballard. His defensiveness is understandable. With no new music to counteract the noise, the gossip about Bristleburrr's strife and potential



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Monday, October 7

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Wednesday, October 9

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# SHUT UP

## A Manifesto Against Irony

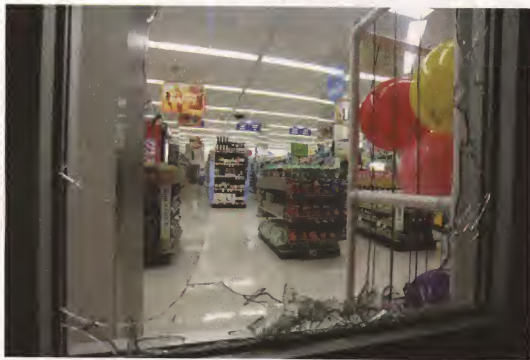
by REBECCA BROWN

I'm so sick of irony. I'm sick of nihilism and meaninglessness and everything that's hipper than thou or smarter than thou or oh boo-hoo my poor brilliant life has no meaning (whose fault is that?) and oh boo-hoo language can't be trusted anymore. It can, damn it. And if you don't trust it, then shut up and do something else. Talk to someone whose stick isn't up their rear as far as yours is. Talk to someone who isn't impressed with your fascinating mind. Talk to someone who things mean something to, who needs things, including stories and poems and words, to mean something. Or better yet, listen to someone. Listen to someone who doesn't even think about language because they are thinking about how to feed themselves or their kids or find a job or love or not wanting to die.

What I am trying to say is that language can work, it can be trusted and it can save your life.

It can say things you want and things that can make you think and feel like maybe you're not entirely alone, that maybe somebody else is sort of like you and maybe decided not to blow their brains out but stayed alive so maybe you can too. Language can also say things that are hilarious, that make you laugh till you double over and realize that even if things are awful, sometimes they're also awfully funny. It can say things about um... Beauty and Truth and Hope and... um... er... Love... and even um... er... Redemption.

I want to read books I need to read. I want to read books that feed me, that go in my mouth and throat and down in my guts and nourish me or mess me up but feed me that way too. I want to read books a writer had to write, could not not write or she'd go offing nuts. I want a book that will make me think or feel, even if it makes me feel shitty or like I want to go out and smash things like mirrors and windows and people's skulls or maybe instead do something decent or kind, or thank someone. Or smoke and drink and have sex with people I shouldn't have sex with or maybe even apologize for



**LANGUAGE CAN BE TRUSTED** I want to read something that makes me think or feel, even if it makes me feel like I want to go out and smash things like mirrors and windows and glass and people's skulls. Photograph by Kelly O

things I did to someone long ago.

When I start a book and it seems like, Oh, look at how fascinating I am, I'm like, Get over yourself. I'm like, *Shut up.*

**When I start a book and it seems like, Oh, look how fascinating I am, I'm like, Get over yourself.**

Of course, words can't be all you want. Of course, words fail sometimes. What doesn't? Nothing. Nothing never fails.

Nothing can bring back the dead. Not even words. I mean, not really. Not really alive like breathing and with their body and voice and hands so they could hold you again and you them too. Words can only try to do that, and even though they fail at it—despite the

failures that most words are, despite all the things words cannot do—they are, at least, a little more than nothing.

Words are what you do to hold your grief.

Words can't express what it is to need. They cannot say how much you want. Or make the person you want to love you love you.

Life is full of suffering, loss and death, etc.

You are not the first one who has known or tried to say this. You have tried and you've needed to. There was a time before you thought you wanted to give up.

Do not give up.

Words have also, always, known their limits.

You also aren't the first one to know this. Everybody knows that words aren't flesh. Everybody knows that words end (just as love ends, our minds end, etc.).

Will you not know because you're arrogant? Afraid?

I also mean, of course, language can lie, of

course it does sometimes. But whose fault is that?

Words don't pretend what they are not; they know they're only gruntings, groanings, groanings inexpressible. A line in the dirt someone made with a stick. Not things themselves. Unreal, abstract, mere standers-in-for, pointers-toward that which our flesh would touch that can't be touched.

Words also are, however, in their own dumb way sort of things: the blur of the breath sucked over the tongue, the press of tongue to the back of the tooth, the back of the cave of the mouth, the slur. The consonant's click, the sursur. The fricative slide, the uvular trill, the drawn-out vowel of oooh, the pull of the breath inside then down, the throat, the wanting throat. The moist and warm and wet of it, the wait. The top of the back of the roof of the mouth, the palate, the tang, the tongue. The pulse of the vein on the side of the neck, the oil, salt, the saltiness, the cup at the top of the bone, the beating vein. The blue and the pulse of the vein of the neck. The rise of the chest, the release of air, the hand on the sternum, the bone above the heart, the heart. The

mouth and the tongue and the hand. The moving hand. The slip and the pliability. The catch of the breath, the cry. The cry as if surprised, though not. No, this was not surprise. It had been longed for if not uttered, had been in some way said, Oh, make me effable!

The story of Babel is everyone talking to nobody understanding.

The story of the Pentecost is everyone talking to everyone understanding.

The Word is the spirit arriving within and among. Each one breathing alone, apart, and also part of all of us and one.

The word isn't it but says there is. It points toward what is.

Words mean what we are trying to say. Words mean what we are trying to believe. Books mean so too. Or should.

If you want to write something that doesn't mean, but is indifferent, indulgent, superior, snotty, or whine, don't waste our time. Please, do not waste our time: Shut up.

Leave trying to say we believe we mean to the rest of imperfect us. ■

REBECCA BROWN is the author of many excellent books, including *The End of Youth*, which has a paragraph that covers so much ground, it's a novel. She's also the recipient of a *Stranger Genius Award*.



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# ARE YOU KIDDING?

Irony Is Useful—Sometimes *Extremely Useful*

by **TRISHA READY**

**M**y attempt to give up irony began and ended with an earnest woman. She lived in a Sacramento suburb that featured rows of meth motels along the freeway. Her car had a non-whimsical, synthetic black bra over the front bumper for the genuine purpose of blocking out bugs and other bumpers. She adored traveling on cruise ships, listening to Jimmy Buffett, and creating Norman Rockwell-imitation holidays. Her most cherished possessions were a collection of commemorative Tinker Bell ornaments. These fragile, fairy-struck globes reinforced her slightly militant belief that Disneyland really was the happiest place on earth. She said that exact phrase. Often.

I grew up one half day's drive from Disneyland. I hated the place, from the first time my family ditched me at the Swiss Family Treehouse when I was 6. I found them later eating burgers and shakes under the shade of Dumbo. By the time I was a teenager, I saw Disneyland as the epitome of everything false about American culture and about my particular wholesome and equally troubled American family. My perspective had also been twisted by the influence of a black-light poster popular in head shops in the 1970s. The poster depicted Disney characters having porn sex in various forest nooks. From the moment I first saw that darker version of Disney happiness, my fascination steered more toward the catacombs and prisons beneath Disneyland than toward the bright perfection of its facades.

My earnest woman inspired me to reconsider my foreclosed biases. She had a sense of optimism and enthusiasm about things that I would normally dread, like potlucks, wedding showers, and shopping at Costco. And she shared with kids a sense of magic and awe. I anticipated that she could navigate me toward reclaiming childlike innocence—what



**"AMERICAN BEATS AMERICAN" BY ROGER SHIMOMURA** This painting is on exhibit at Greg Kucera Gallery through September 28. Courtesy of Greg Kucera Gallery

might be called the "redemptive version" of a middle-aged crisis.

At first, my girlfriend's all-American aesthetic and positive attitude seemed refreshing. She dove into each day with the blazing bright affect of a beauty-pageant princess, which, in fact, she had been. She had lovely dark-brown locks, wore '80s blue eye shadow, tanned every other day, and believed in human cleanliness as a benchmark of morality. I didn't notice until later

that beneath her candy-lacquered surfaces pooled a simmering reservoir of anger and disappointment.

But until that anger surfaced, I remained her curious masochist, joining in daily rituals of sincerity. I filled her garden-fairy fountain with water. I stopped making disparaging remarks about Disneyland and Walmart. I tended six squares of a Facebook farm, exchanging cows, shrubbery, and bags of fertilizer with her extended family. I watched hundreds of hours of romantic comedies, tried to memorize lines from Will Ferrell movies,

and played video games with her nieces and nephews. The games usually went fine until one of the kids expressed boredom, at which time they were publicly shamed. In a truly earnest family, ennui is a venal sin. Children don't whine. Empty hours are enemies.

Another enemy for the earnest woman: films or TV shows depicting the slow unfolding of ambiguous scenes or else inescapable realities. I'm not talking about the standard

I tried to give up irony. I stopped making disparaging remarks about Disneyland and Walmart. I watched hundreds of hours of romantic comedies.

reality shows, which are often fragmented, manic, and random. I'm talking about bleak, rhythm-of-daily-life films or foreign films. My girlfriend's aversion to stark reality became clear when I brought her and one of her nieces to see a Mickey Mouse film, *The Wonderful*.

By the end of the film, the two of them were ready to bolt, filled with hot blame and resentment. "That was horrible," they said in unison.

Horrible? I tried to explain the appeal of watching a slice of raw life, especially how the film resembled Rourke's own life as a boxer. Months later, I visited the girlfriend's two-bucket hometown near Sacramento. The town had more churches than bars. More rusted cars than sidewalks. Restaurants were buffets. Shades were drawn in most of the houses. I had a despairing sensation in my stomach when we stopped across the street from the tattered, boarded-up house where she grew up. There was a river levee nearby, which ▶

**TRISHA READY** is a writer and psychologist in Seattle.



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◀had been her playground. She recalled that one time the river had flooded; the rolling waters dragged away the family dog. In general, she focused on the idyllic aspects of a rural childhood, but sometimes she lapsed like that, letting glimpses of crueler understories and deprivations slip.

I had been detached enough to watch *The Wrestler* as a piece of art that cinematically framed a familiar neurotic fear of failing. For the girlfriend, *The Wrestler* brushed against the edges of real experiences. She preferred to renovate such dark narratives into new wholesome stories, swirled in cotton candy.

**W**hen I talk about an urge to abandon irony, I mean that I wanted to stop engaging in meta-dialogues in which people's true attractions and aversions (including my own) were deeply buried under carefully acquired pretend-tastes. I was so good at irony, I had become boxed in by it by then, exhausted by deconstructing endless layers of absurdities, and from living in the wreckage of a world I had made uninhabitable. Mostly I was just sick of myself.

When my discomfort reached a tipping point in 2008, I invented a theory. I decided that irony would implode from so many blat-

**When I talk about trying to abandon irony, I mean that I wanted to stop engaging in meta-dialogues in which my true attractions and aversions were deeply buried under carefully acquired pretend-tastes.**

ant years of overuse, and in its wake would come the return of American earnestness. For evidence to support my thesis, I used the economy tanking and the "transparency" slogans of the Obama campaign.

The idea of irony going out of fashion wasn't original. The term "New Sincerity" had been volleyed around cultural arenas throughout the '80s. A return to sincerity was initially a reaction to punk rock, but later it was a future survival strategy suggested by several philosophers, musicians, and writers. In a 1993 essay, "E Unibus Pluram," David Foster Wallace cautioned writers about the fatal cul-de-sacs of irony and overanalyzing. He focused on the prevalence of TV-saturated perspectives wherein we could comment on ourselves watching ourselves having experiences, all of which were being mediated and conditioned by expanding technologies. Since Wallace wrote that piece, the possibilities of self-conscious experience that media allows us have metastasized—we can now watch ourselves tweeting with, say, Sean Penn, while simultaneously watching news clips broadcast live from the gallery of the Texas senate floor and writing clever comments about it on a personal blog and showing people what we're eating for dinner on Facebook.

My strategy for redemption from irony involved diving into the most earnestly archetypal form of American earnestness: the fantasy of happiness. In other words, I was attempting to return home. When I was a child, my parents emphasized the sacred importance of cheerfulness, as a first defense against the darkness that introspection might invite. *Just smile, hon. Thinking will wrinkle your forehead.*

At night, we would stare together at the TV after exchanging sarcastic banter at dinner. Our most intimate dialogues—the ones about TV characters—were shared in the brief, slogan-density spaces commercials offered. When, at 13, I announced that I was giving TV up because I had weird feelings about becoming closer to Edith and Archie Bunker than to my siblings, my family said in

unison, "That's crazy."

They were right. The core of my family life was the TV. Without it, we would have actually had to be emotionally "there" with each other. We needed the Bunkers to express the resentments, fears, and disappointments that were too dangerous and awkward to articulate. Giving up TV was a chance for me to start exploring a multitude of unspoken things. But it also helped seal (along with other, later choices like living abroad and marrying someone from a different country) a structural sense of otherness, an extra layer of remove, in my psyche. I was always on the outside of watching others watching. Gradually, I became adept at adding layer after layer of remove—the more extra layers, the better.

Along the way, there were also a number of experiences that irony helped me survive. My ex-husband's divorce lawyer asking me out on a date is one example. He was bragging about catching the stuffed marlin he was sitting directly under while I was signing legal papers. Or there's the nun who called me a disgrace to Catholicism right before she ran off with my friend's father. Or being diagnosed with cancer—which was brought on in part, one doctor told me, from a previous job of mine, spraying poisons on an organic herb farm. Having some perspective and distance has sometimes been a great source of comfort.

On the other hand, adding too many layers kept taking me further and further from my familiar roots. Thus, joining with the earnest woman and deciding to abandon the ironic distance I was so good at creating was also an attempt to return home to the illusion of American normalcy.

Nothing says American normalcy like being inside media together with loved ones.

My girlfriend was a convert to television, and almost dogmatic about the happiness it promised. Her mother had been a stalwart hippie first-wave feminist who believed TV was evil. When my girlfriend emancipated and bought her own TV, she was ecstatic to be offered passageway into the mainstream American culture she craved. Any of Mayberry and Captain Kirk were like benevolent uncles. She dreamed of finding her own Mayberry to live in one day. Her fantasy town looked pretty much like the town where I grew up. Her fantasy family, gathering each evening around a glowing TV, resembled my TV-centric parents and siblings.

If I hadn't been blinded by the desperation of my own redemptive quest, I might have noticed that our different reactions to *The Wrestler* were highly symbolic and stubbornly ingrained. My girlfriend and I had radically different desires in relation to fantasy and reality that could not blend, nor could we will a homeopathic healing from tasting one another's poisons. *The Wrestler* brushed too dangerously close to the edges of the reality she wanted to escape. For me, the film symbolized the Vegas, the saloon of being inside the all-night neon blink of the collective broken fantasies that bolster the American dream.

I thought of *The Wrestler* again when my earnest woman's niece's boyfriend went on a heroin binge around the holidays. The boyfriend, let's call him Victor, had recently been released from prison after seven years on drug-possession charges. Victor was a nice enough guy, kind of shy. He came home one night around Christmas so brain-soaked from opiates that he took a crap in a plastic dog dish. I discovered it the next morning when I attempted to feed the dogs.



My girlfriend did not want to talk about how repulsive the situation was. She wanted to pretend that it didn't happen so it wouldn't ruin the yuletide mood. She suggested we watch DVDs from her *Star Trek* box set.

On Christmas Day, the poop-in-the-bowl guy wouldn't come out of his room for shame, and the niece who loved him was in a funk from his disappearance. Intending to offer comfort to the young woman who was crying in the kitchen, I said, "Christmas has equal potential to be the unhappiest day of the year."

"Why are you telling my niece that," my girlfriend yelled from the living room where she was watching *Star Trek*. "Don't ruin her Christmas."

I thought she was kidding, so I continued. "I mean it," she interrupted. "Shut the hell up. In this house, Christmas is magical."

Her niece was 25 at the time. It was then, standing in my girlfriend's jittery-kitchen, that I realized her earnestness kept a guard dog with bare teeth posted at its gate, ready to attack any intrusion, even the limb of a thought that veered toward negativity or irony. If painful events were ignored, they might just disappear back down the driveway by which they arrived.

On this particular occasion, however, the "just act as if" survival formula didn't prevent the staging of act II of what can only be called *The Heroin Holidays*. Just like with all the other personal details in this story, I have changed a couple of the details to protect people's privacy, but the gist of it is: On New Year's Eve, I brought home the bouncer from the neighborhood bar. It wasn't clear whether he was drunk or high or both that night; my girlfriend and I were sunning in San Diego for New Year's, so we only heard the ensuing story secondhand, a week later. It was messy, like every other hell-bent tale of self-implosion. Apparently, Victor tried to persuade the bouncer to engage in a fight-club-style rumble in the basement. Victor threw the first punch, while calling the bouncer a "fag." What followed was high-volume chaos in which two of the nieces tried to drag the fighters apart, while the bouncer pretty much beat the boyfriend until his face was bruised and bloody. The bouncer was apologetic and stayed to help the nieces clean up the blood. Both nieces claimed that Victor had seemed possessed, almost sinister, that night. In the context of that incident, *The Wrestler* had become more like a prescient scene of real life than a Hollywood film. I realized that my girlfriend's family had already enacted events like the film's slices of brutal several times in real life.

Despite how dark that New Year's Eve had turned, and how traumatized her nieces were, my girlfriend preferred to minimize the

severity of the incident. When we got home from San Diego, she listened to her nieces tell the story once, then went to bed. Hours later, I was still listening to the nieces restructure the story over and over to make sense of it. Victor was banned from the house. A week later, he was back doing chores. My girlfriend asked that the subject be immediately put to sleep because it was disturbing.

Her version of earnestness was turning out to be just as suffocating as the childhood version I had used irony to escape. There was a stark contrast between my girlfriend's verbal insistence on happiness and the visual, visceral violence of the holidays. Such seediness had been much more secret and insidious in my own all-American family. Earnestness and irony were becoming so entwined that I couldn't thread them apart. But I wasn't ready to surrender my quest until I had sailed my illusion into the jagged straits.

I agreed to go on a vacation to Disneyland. Just the girlfriend and me. No kids.

The first rule was that I wasn't allowed to mention the catcamps under Disneyland or anything equally dark while we were there. The second rule was that I needed to "play

believe that happiness could be embodied by a stuttering and flummoxed duck. For lunch, we went to the fanciest restaurant in Disneyland (which didn't serve alcohol), overlooking the entrance waters to the Pirates of the Caribbean. It was hard to keep to either rule I had agreed to at that point. I bit my tongue and imagined saving the small, swashbuckling steak to savor later with gin.

Later that day, we rode the Disney train, driven by a crowsy middle-aged man who talked in a baby voice.

"Finally," I said aloud. "A crack in the snow globe."

"You promised you wouldn't," the girlfriend reminded. We stayed until the fantastical, farcical end, with fireworks culminating in the flight of a holographic Tinker Bell across the front of a color-soaked castle. I was flat-out pretending by then, frontal lobes on overdrive.

Disneyland was not part of my path toward redemption. Being there made me long for Caesars Palace or the dated arcade at the top of the Las Vegas Strip. Vegas is as equally fake and fantastical as Disneyland, but at least it doesn't pretend to excise the intimate darkness, which fuels its bright lights. It occurred to me that I was really seeking a Las Vegas kind of earnestness that indulges in and acknowledges its own absurdity. Las Vegas is serious and intent on making money from exploiting human desire. It offers adults a playground and an empty promise of anonymity. And yet there is a strange innocence in the possibility that one can actually transcend greed through greed. Perhaps likewise, earnestness could be achieved not by abstaining from irony, as David Foster Wallace suggested, but by giving heading into it, and through it, to the other side.

When the girlfriend wanted to spend another entire dawn-to-dusk day in Disneyland, I knew that I had reached the limits of my capacity. A life without irony no longer seemed appealing. Or remotely possible. Even when I was not actively deconstructing the world around me, the urge toward irreverence and irony persevered. To resist these impulses was brain-numbing and disorienting. I couldn't recognize myself. I seemed like my optimistic cousin who often sent chain letter e-mails and was fascist about avoiding unpleasant topics and events.

The girlfriend's ironical wholesomeness worked for her as a defense against the unknown and unwanted. In the end, she seemed more dissembling than earnest. She concealed the threat of the truths she knew were there in order to survive. It was an elegant strategy, really. I survive the unknown, instead, by picking apart and examining the mechanical timing fuses of absurdity and

playing with them in order to disarm them.

My experiment was only a half failure. Our long-distance relationship fell apart quickly and just in time, so I didn't take any steps toward a really horrifying mistake like literally moving with her back to my Moberly hometown. She thought it would have been heaven. I think we both would have been hemmed in by the concentric prison of sincere insecurity.

Increasing conflicts unraveled both of our fantasies. She chose to ignore our differences, hoping for extinction. I found myself wanting to scratch below the surface of all her facades, bent on daylighting her shimmering anger. And so I did, and we didn't make it. The final blowup was part of a long-distance phone call. She was back at Disneyland with her adult nieces. Each of the three women had a princess persona I was expected to remember. I was tired of playing along.

The girlfriend said something like: "I guess you just don't get the language of Disney. You're going to need to learn it." Oh God, please no, I thought, and then I must have said those words aloud in addition to swearing off any lingering desire to move to Moberly with her. In any case, she hung up, and right after that I dropped my phone in the toilet, which was a drag, except that I really enjoyed the symbolism of it.

We went back to our own accustomed ways of coping. She bought new Tinker Bell car mats and hung a new dream catcher from her rearview mirror. I watched a marathon of Lars von Trier films, culminating in *Melancholia*. From the first unresolved notes of longing in the overture of *Tristan und Isolde*, blending with the contrapuntal images of an impending planetary collision, I felt at home again on the outside: peering at the world through a brutal, and earnest, lens.

In the end, I came to the realization that irony is useful—sometimes extremely useful. Life is absurd and overwhelming and full of unplanned events, like getting cancer even after you have avoided microwave ovens all your life, or having the house you just bought lose half its value when the economy crashes. Granted, irony never completely saved me from tragedy or disappointment. But neither has earnestness. By the time I went cold turkey on irony, it had become my default coping trick, the point of almost being like a lifestyle I'd chosen for myself. Since it had become my default, all the layers of distance were starting to cut me off from myself, my history, and my honest emotional reactions to things—even my reason for employing irony in the first place. Now I use irony selectively because it helps me survive and helps me keep a sense of lightness in situations where I have no control. But I don't let it create emotional distance anymore. That was lonely and maybe even more painful than just facing some things. ■

**Las Vegas is as equally fake and fantastical as Disneyland, but at least it doesn't pretend to excise the intimate darkness.**

along" and walk through the overwrought cartoonish avenues with an open mind. I can't remember what the third rule was. My counter-demand was that I could temper the experience with a drink each day. Unfortunately, the only places to get drinks back then were "off campus," in dumb bars where animals popped cuckoo-clock-style out of cabinets mounted on walls; other animals dropped from the ceiling. There was no peace from cuteness.

Disney day started at 6 a.m. The girlfriend liked to be one of the first guests through the gates so we could jump on all the best rides before the crowds arrived. In the first three hours, we had already gone on Space Mountain, the Haunted Mansion, Pirates of the Caribbean, and Raiders of the Lost Ark. I would have been happy if we had left Disneyland right exactly then. Unfortunately, we were just getting started.

We went on a nauseating simulated ride over a giant video stream of American canyons and landscapes. We went on some rides twice. I might have actually felt content if we could have borrowed someone else's little kid, or brought one of my girlfriend's nieces or nephews—someone who might sincerely



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KIM THOMPSON  
1956-2013

WRITTEN BY  
ERIC REYNOLDS

ART BY  
allen forney

SPECIAL THANKS TO GARY GROTH

## EARLY '60s, DENMARK



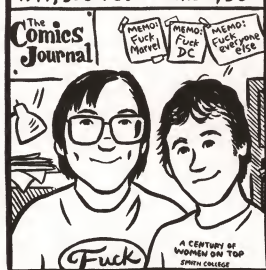
BORN IN DENMARK + MOVING FREQUENTLY AROUND EUROPE, KIM'S CHILDHOOD ENABLED AN EARLY PASSION FOR QUALITY COMICS.

## EARLY-MID '70s



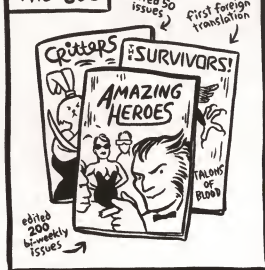
WRITING ABOUT THEM BECAME BOTH A CREATIVE OUTLET + A WAY TO MAKE LIKE-MINDED FRIENDS.

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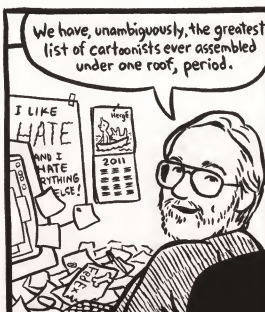


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► Portrait by

**JIM BLANCHARD**, who worked in the Fantagraphics warehouse 1990–1991, and in their production department as a designer/art director from 1993–1996. With Kim, he published several comics/art books that no one else would have published.



# REMEMBERING KIM THOMPSON

Fantagraphics Is One of the Greatest Publishers of Comics of All Time, and Thompson Was Crucial to Its Artistic Successes

by **ROBERT BOYD**

◀ **ELLEN FORNEY**

is the author of three books of comics published by Fantagraphics: *Monkey Food* (1999), *I Love Led Zeppelin* (2006), and *Last* (2008). Her graphic novel *Marbles*, a New York Times best seller, was just published in the UK. She is the recipient of a 2012 *Stranger Genius Award*, and this fall, she is artist-in-residence at Town Hall.

◀ **ERIC REYNOLDS**

is a cartoonist, editor, and publicist at Fantagraphics.

For four years (1989 to 1993), Kim Thompson was one of my two bosses. Along with his business partner Gary Groth, he co-owned and co-ran Fantagraphics Books. Kim Thompson died in June. He was 66 years old.

With a small publisher like Fantagraphics, there is really no distinction between publisher and editor. There were many times I unloaded trucks full of books with Kim. He was in the trenches every day. When I started there, I was 25 years old, and Kim definitely seemed like my "elder." He was the right age to be a mentor. Now six years difference seems like nothing. It makes his passing all the more shocking.

I realize that readers might not understand why Kim Thompson was an important person—not just to me, but to art. The world

of comics and the art world are distinct, intersecting only occasionally. The thing to remember is that for most of their existence, comics have been an art that existed primarily to make money. Some of the comics nonetheless were excellent pieces of art, but economic

**Kim encouraged and cajoled many cartoonists to produce art they never otherwise would have dreamed possible.**

imperatives constantly drove the business side of comics toward assembly-line production, corporate ownership of creative work, and marketing to the lowest common denominator—all of which lessened artistic quality. In the 1960s, for the first time, underground

cartoonists published comics whose main reason for existing was not economic. But this was a short-lived flowering—by the late 1970s, underground comics were nearly extinct.

Yet at the same time, comic book stores were popping up all over the country, as well as specialized comics distributors.

Now it's hard to imagine spaces more uncongenial to "comics as art" than comics stores, which for the most part were run by corporate comics fanboys for corporate comics fanboys. But the door was opened a crack for small publishers, and publishers sprang up to take advantage of the opening. Fantagraphics, which had published a fanzine, *The Comics Journal*, started adding comics to its publishing program in 1981.

Comics as art were revived at that time, thanks in large part to the publishing efforts of Fantagraphics. They published Gilbert and Jaime Hernandez, Daniel Clowes, Chris Ware, Peter Bagge, Ivan Brunetti, Carol Tyler, and

Comics cont. next page, story page 35 ►

**ROBERT BOYD**, who has a BA in art and art history from Rice University, worked in comic book publishing in various capacities from 1989 to 2003. Now he blogs about art at *The Great God Pan Is Dead* ([www.thegreatgodpandead.com](http://www.thegreatgodpandead.com)).

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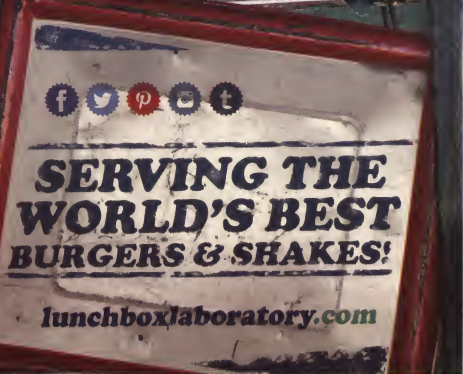
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# A&P FALL CALENDAR

## ART

by Jen Graves  
and Krishanu Ray

### Large Museums

#### SEATTLE ART MUSEUM

1300 First Ave., 654-3100, seattleartmuseum.org, open Wed-Sun

**Peru: Kingdoms of the Sun and Moon** (opens Oct 17): The museum turns its focus southward to Peru this season, with a great big sparkling exhibition of rarely seen sculpture, painting, and textiles surveying three thousand years of patriarchy, from the Incas to the viceroys and the saints... **Robert Davidson, Abstract Impulse** (opens Nov 16): SAM's organized the first major US exhibition for the master Haida artist—with 45 paintings, sculptures, and prints—that in 2014 will travel to the National Museum of the American Indian's center in New York.

#### HENRY ART GALLERY

4100 15th Ave NE, 543-2280, henryart.org, open Wed-Sun

**David Harris: Stray Light** (opens Sept 21): A gallery is transformed into a room carpeted in the style of the 1971 Johnson Publishing Company building in Chicago. On display are a film and photographs of the same subject. Harris' almost-deadpan pictures wound about the lines between personal identity and shared, often bureaucratic places... **The Photographs of Ray K. Metzker** (opens Sept 21): A five-decade career charted... **Jason Dodge** (opens Oct 19): Sculpture that draws inspiration and source materials from everyday life, dead birds, diaries... **Haegue Yang: Houses on String and Field of Teleportation** (opens Oct 19): Wallpaper reimaged, Venetian blinds reallocated. Two gallery-filling installations by the Korean-born artist.

#### FRYE ART MUSEUM

704 Terry Ave., 622-9250, fryemuseum.org, open Tues-Sun

**Joshua Kohn** (Sept 21-Oct 20): One of the masterminds behind Seattle's renowned Operative Art Ensemble premieres new works commissioned by the Frye, including pieces that incorporate elements of his father's poetry and writings... **Mark Mitchell: Burial** (Sept 21-Oct 20): You may see something to look forward to in dying, so gorgeous is this Seattle designer's line of clothing specifically for the dead... The model will present the collection in a live performance followed by an exhibition of the ensembles... **Frye Salon** (opens Sept 21): The permanent collection is as it was seen in the home of Charles and Emma Frye... **Frank von Sierst** (opens Nov 2): The painter of the Frye's popular painting Sun rose to prominence at the turn of the 20th century. He made his American debut at the 1893 World's Columbian Exposition in Chicago, and now comes as his first comprehensive US exhibition, organized in conjunction with the Museum of Visual

AMANDA VALDEZ Double Down, Sept 14-Oct 19 at Prole Drift.

#### OLYMPIC SCULPTURE PARK

2901 Western Ave., 654-3100, seattleartmuseum.org, park open daily, pavilion open Tues-Sun

**Encanto das Agues** (through Oct 20) envelops the walls of the pavilion in a drawn sea of sinuously winding waves. The scale of Sandra Cinto's piece is such that you drown in the work, happy to be pulled down under the silvery lines with the ship... **The Western Oracle: We Will Tear the Roof Off the Mother** (through Oct 13): Usually you can't walk on the sculptures, but NOT SO with Heather Hart's large-scale installation. You can climb on it and go inside its attic. There, true to its oracle designation, it will grant you a wish if you drum on the animal skin of its wall.

### Midsize Museums

#### BELLEVEUE ARTS MUSEUM

501 Bellevue Way NE, Bellevue, 425-519-0770, belleveuearts.org, open Tues-Sun

**Rick Arulac: The Minutes, the Hours, the Days** (through Jan 31): The lead sonic artist for Seattle Opera unleashes his creativity in his intricately detailed miniatures. Small hallways, small doorways, small light bulbs, all awash in noogies... **Telling Tales: Narrative Works by Kate Steingangs, Cappy Thompson, and Anna Toria** (opens Oct 10): Thompson's blown glass vases depict the Hindu god Krishna with vibrant energy; Toria's work is a collage of tassels, patchwork, and doodling embroidery; and Steingangs chooses bedsheet and pillow covers as a medium for conveying charged scenes of myth and fantasy... **A World of Paper, a World of Fashion: Isabelle de Borghgrave Meets Mariano Fortuny** (opens Nov 21): Belgian artist de Borghgrave has created a life-size historical outfit entirely out of paper.

#### BURKE MUSEUM

17th Ave NE and NE 45th St, UW Campus, 543-5590, burkemuseum.org, open Mon-Sun

**Elwha: A River Reborn** (opens Nov 23): This season's special exhibition at the Northwest's natural history museum is a look at the recent dam removal project, and a general overview of this important water-body.

#### CHIHULY GARDEN AND GLASS

305 Harrison St, Seattle Center, 753-4940, chihulygardenandglass.com, open Mon-Sun (Ongoing). An immersive canyon of all things Chihuly. Be sure to make a stop at Chihuly's idiosyncratic collection of hoarded objects, lovingly embedded in the tabletops of the cafe.

#### EXPERIENCE MUSIC PROJECT

325 Fifth Ave N, 770-2700, emppmuseum.org, open Mon-Sun

**Women Who Rock: Vision, Passion, Power** (through Sept 22): An exhibit dedicated to the "foremothers" of rock and their offspring. Organized by the Rock and Roll Hall of Fame, unmissable items include Madonna's Blond Ambition tour bustier and Lady Gaga's meat dress... **Martin Schellert: Close Up** (opens Nov 16): Forty-eight large-scale photographic portraits of people like George Clooney, large and hi-res enough to allow the examination of follicles and pores.

#### LEMAY CAR MUSEUM

2702 E 4<sup>th</sup> St, Tacoma, 253-779-9490, lemaymuseum.org, open Mon-Sun

(Ongoing). Nice acres of iconic cars, with styles ranging from the haughty to the cartoonish.

#### MUSEUM OF GLASS

1801 Dock St, Tacoma, 253-284-4750,

museumofglass.org, open Wed-Sun

**An Experiment in Design Production: The Enduring Birds of Iittala** (opens Sept 25): The Iittala glass factory in Nustakka, Finland, is about to go the way of the dodo bird, like the Waterford Crystal factory in Ireland. This exhibition commemorates the factory and its annual production of a bird specifically for the museum on Bird Lovers Weekend Oct 12-13... **Chihuly's Irish Cyclinders** (opens Oct 26): High on 40-year-old pieces from the glass guy evoke traditional Irish iconography as well as Joyce... **CAUTION! Fragile, Irish Glass: Tradition in Transition** (opens Nov 9): Further focus is paid to the effects of recent factory closures.

#### MUSEUM OF HISTORY AND INDUSTRY

860 Terry Ave N, Lake Union Park, 324-1126, mohai.org, open daily

**Still Afloat: A Contemporary History of Seattle's Floating Homes** (through Nov 3): All kinds of information, images, and artifacts about houseboats. Or is it bathhouses? No, no, it's houseboats... **The permanent collection**, on ongoing display at the museum's recently rehabbed maritime building on the edge of South Lake Union, contains all sorts of favorite artifacts, from an early Boeing plane to Bobo the gorilla to a contemporary sculpture by John Grade that's like going inside a tree.

#### NORDIC HERITAGE MUSEUM

3014 NW 67th St, 789-5707, nordicmuseum.org, open Tues-Sun

**Dressing Swedish: From Haezel to Salander** (Sept 13-Nov 10): Contemporary designers re-create outfits donned by Swedes through the ages. An astute observer will acquire the knowledge necessary to walk among Swedes completely undetected... **Eino: 50 Years**

of Making Sculptures (Sept 27-Dec 7): The stones of celebrated Finn Eino Romppanen.

#### NORTHWEST AFRICAN AMERICAN MUSEUM

2300 S Massachusetts St, 518-6000, naammuseum.org, open Wed-Sun

**Bearing Witness From Another Place: James Baldwin in Turkey** (through Sept 29): Sedat Pakay's photographs of James Baldwin's time in Turkey... **Making and Breaking Patterns: Youth Art from the James and Jamie Washington Foundation** (through Jan 6): Art from local high schools.

#### SEATTLE ASIAN ART MUSEUM

1400 E Prospect St, Volunteer Park, 654-3100, seattleartmuseum.org, open Wed-Sun

**Hometown Boy: Liu Xiaodong** (ongoing): A series of portraits and still-lives from the everyday views of a Chinese artist who has been part of the rise of Chinese alternative culture since the 1980s, both in art and independent film, and who shows all over the world, including in *Mind-Beating*, a stark and moving collateral exhibition to the 2013 Venice Biennale. His life—he left his small town at 17 to study art in the rapidly morphing Beijing—was the subject of 2011's documentary *Still-Life*. (China): **The Fuller Version—Part One** (ongoing): To celebrate SAM's 80th birthday, the museum has organized a definitive exhibition of Chinese masterpieces intended to detail the evolution of the museum's collection over time, originated in the early part of the 20th century by Asian art scholar and collector Richard Fuller... Plus, the permanent collection (ongoing) is full of treasures to be discovered for the first time and rediscovered anew. The wall of diminutive snuffboxes—each one delicately painted with a scene that draws you into its tiny alternate reality—in itself enough to warrant multiple visits. Camels with big balls sit at the entrance.

#### TACOMA ART MUSEUM

1701 Pacific Ave, Tacoma, 253-272-4258, tacomamuseum.org, open Wed-Sun

**Creating the New Northwest: Selections from the Herb and Lucy Pruzan Collection** (through Oct 6): A history of recent Northwest art beginning with the 1962 World's Fair... **Austere Beauty: The Watercolors and Prints of J. Vanessa Heller** (through Oct 20): Heller was a certifiable badass. The "21" stands for "Zama," and she had a pet skunk named Sniffy. Also, she was a mad-skilled painter, and this exhibition is the first major survey of her work and her life... **Opie Noyes: The Art of Portraiture** (opens Nov 2): Op art that takes advantage of the short circuits in our brain to make still images shiver and dance... **Shimmering Tree: A Projection by Jennifer Steifand** (opens Nov 9): A projection of a shimmering tree, reconsidered by the artist for the context of the museum space... **Setting for History: Exploring Self-Identity Through Portraiture** (ongoing): Portraits, portraits! All portraits, all the time. Portraits from the Northwest and around the world!

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## ART CALENDAR

**JENNIFER MCNEELY** Into the Deep, Sept 14-Oct 5 at LaWahl.

### WASHINGTON STATE HISTORY MUSEUM

1911 Pacific Ave., Tacoma, 253-272-3500, washingtonhistory.org, open Wed-Sun

**David Douglas: Naturalist at Work** (opens Sept 21): Scientific illustrations of Northwest plant life created by Douglas during his travels around the Columbia River in the early 19th century.

**Cooper** (ongoing): Artifacts, lectures, and other stuff concerning the Northwest's most enigmatic hijacker... **Hands at Work** (ongoing): Photos by Summer Moon Scriver of hands doing all the things that hands do: pull ropes, play electric guitars, lay bricks, play acoustic guitar, et cetera.

### WINGLUKE MUSEUM

719 S King St, 623-5124, winglukes.org, open Tues-Sun

**War Baby/Love Child: Mixed Race Asian American Art** (ongoing): A traveling exhibition of 19 artists across the spans of their careers—some famous, some not—working in traditional media as well as video, installation, and “other approaches,” considering everything from US wars in Asia to transracial adoption and, more generally, the racialization of humans... **Under My Skin: Artists Explore Race in the 21st Century** (through Nov 17): Race, that unstable category, must always be considered critically and with great care. In *Under My Skin*, 26 artists confront their experiences with race, and interactive elements allow visitors to confront their own.

### Galleries

#### ABMEYER & WOOD

1210 Second Ave., 628-8501, abmeyewood.com, open Tues-Sun

**Joseph McDonnell: From Amulet to Monument** (through Sept 29): Works in bronze drawing from ancient civilizations and the “elemental objects of life: the Sun, the column, and the arch”... **Jeff Ballard: There and Back, A Journey into the Unconscious** (Oct 3–Nov 3): Enigmatic sculptures in glass... **Catherine Eaton Skinner** (Nov 7–Dec 1): What's new from the enigmatic painter and sculptor, exploring forms and ideas from Asian culture and religion... **Christa Assad** (opens

Dec 5): A new body “of exciting and controversial sculpture” by the woman named 2013 Artist of the Year by *Ceramics Monthly* magazine.

#### A/NT GALLERY

2405 Westlake Ave., 233-0680, ant-gallery.org, open Wed-Sun

**The Onyx Collective** (through Sept 30): The gallery's ninth annual showcase of work by artists of African descent... **Changes: 25 Years Off the Beaten Path** (Oct 5–27): A celebration of the 25th anniversary of this independent gallery with a juried exhibit... **Juan Gimelli-Hemme** (Oct 5–27)... **Aubrey Kae Andersen, Andrew Parry, and Stephen Leddy** (opens Dec 4): Acrylics, graffiti, and mixed media.

#### ARTXCHANGE

512 First Ave S, 839-0377, artxchange.org, open Tues-Sat

**Harmonies** (through Sept 28): Harmonies and resonances manifested through light and color, by Ulisse De Osa and William Song... **Milagro** (Oct 3–Nov 23): William Hernandez is now an artist based in Portland, but he grew up in his family's colonial house in Lima, Peru, where the whole family squeezed into the windows to watch the Lord of the Miracles parades go by during the Purple Month of October. His paintings recall that moment of explosive color and action. (The gallery will host a Peruvian dance event October 11 to celebrate.)

#### BAINBRIDGE ARTS AND CRAFTS

151 Winslow Way E, Bainbridge Island, 842-3132, baacraft.org, open Mon-Sun

**Circles & Squares: Work from the Bainbridge Island Park District** (through Sept 30): Ceramics, jewelry, collage and other works from artists on Bainbridge... **Scott Allen** (Oct 4–20): Landscapes that reflect the artist's NW upbringing... **Intimate Constructions: Furniture of the Northwest** (Oct 4–20): Unsuspected materials co-opted to serve our utilitarian demands... **Merilee Moore** (Nov 1–24): Glass artistry... **Women in the Abstract** (Nov 1–24): A group show of female abstract painters including Carole Barrer, Marilyn Bergstrom, and scores more.

#### BHERD STUDIOS

312 N 85th St, Suite 101, 234-8348, bherdstudios.com, open Wed-Fri

**WSAWE Live** (Sept 13–Oct 4): Twenty-seven Seattle “urban and contemporary artists” play musical canvases over the course of an evening (Sept 5, see Events), thus this ongoing exhibition is the culmination of their efforts... **Introductions** (Oct 11–Nov 1): A preview of what's coming this year, with “ornate oils” by Chris Sheridan and Crystal Barrer, neon-drenched cityscapes by Greg Roudreau and Kate Protage, Kellie Talbot's photomontage, Ryan Molenkamp's atmospheric abstractions, and John Osogood's endlessly metamorphosing imagery... **Spectral Menagerie: Joe Vellan and Megan Shore** (Nov 8–Dec 10): Paintings of the afterworld of the animal kingdom.

#### BLINDFOLD GALLERY

1718 E Olive Way, Suite A, 328-5700, blindfoldgallery.com, open Wed-Sun

**Kimberly Cole Trowbridge: Story Tell Her** (Sept 12–Oct 5): Frustration, humiliation, and “the self's inner battle” are the stated themes of this collection of paintings and sculptures, “a narrative installation”... **Kathy Gore Fuss** (Oct 5–Nov 9): The Olympia-based, nature-inspired, impressionistic painter... **Sue Danielson** (Nov 14–Dec 7): A solo show from the Seattle painter who previously contributed to this gallery's group show *Water*.

#### BRYAN OHNO GALLERY

521 S Main St, 459-6857, bryanohno.com, open Tues-Sat

**Get Naked: Becoming the Female Nude** (through Oct 12): Emerging female artists work in paintings, graphic drawings, and tapestries to reimagine that hallowed staple of fine art that is the female nude. Including Amanda Maniatis, Sarah Whalen, Challen Barash, Erin M. Riley, and more... **Lisa Barknots**, Katelina Houton (Oct 17–Nov 30): Glass art and drawing.

#### CLOUD GALLERY

901 E Pike St, 720-2054, open daily

**For Forgotten** (Sept 12–Oct 7): A group show “about the neglected, failed, and forgotten, and its remains, relics,



residuals, and traces." Including Oliver Doris, Brian White, Sonya Stockton, and more... **Cryptic Inclination** (Oct 10-Nov 11): A trio of mythological and esoteric paintings and sculptures by Don Farrel, Bryan K. Ward, and Gabi Marquez... **Jason Soles** (Nov 14-Dec 9): A show of sculptures.

## CODA GEORGETOWN

5701 Sixth Ave S, 726-1980, coda-seattle.org, open Mon-Fri

**You Won't See Me: Portraits by Art Jones** (Sept 19-Nov 15)... **Ceal West Passes a Pipe: Northwest Flameworking on the Brink of Legalization** (opens Oct 17): A survey of flame work, that steeped of glass art, on the occasion of marijuana's coming-out party... **Eck, Noise, and Throat** (Oct 17): A performance hosted by E. Grace Dangar and her infamous Band of Joy.

## COLUMBIA CITY GALLERY

4864 Rainier Ave S, 760-9843, columbiacitygallery.com, open Wed-Sun

**Forecast** (through Sept 22): New work from predicted up-and-comers Rolly Aguero Abades, Yun Hong Chang, and Spar Wilton... **All Member Review** (Sept 25-Nov 17)... **Small Works and Festival of Ornaments** (opens Nov 20).

## CORE GALLERY

117 Prefontaine Pl S, 467-4444, coregallery.org, open Wed-Sat

**Sherry Looser: Boobs** (through Sept 28): Breast-related photos and textiles... **Steve Gavraniuk: New Sculptures** (through Sept 28): Architecturally inspired concrete sculptures... **Mark O'Connell** (Oct 2-26): Unconventional, multi-media portraiture... **Ryan Finerty** (Oct 2-26): New, large portraiture that "encourages the act of seeing"... **Kathy Liao** (Oct 30-Nov 30): Bold new oil paintings by the artist who has begun to show her striking works all over the city... **Annual Holiday Show** (opens Dec 4): A group exhibition.

## CORNISH COLLEGE OF THE ARTS

1000 Lenora St, 726-5011, cornish.edu/exhibitions, open Mon-Fri

**Looking at You, Looking Back** (through Oct 4): A group view of portraiture by alumni from 1991 to 2013, including photography, painting, and sculpture... **2013 Noddy at Cornish Exhibition** (Sept 4-Oct 15): The eight finalists for the Noddy Award, featuring works in two categories: painting and open medium. This year's winners are Matthew Offenbacher and Victoria Haven.

## DAVIDSON GALLERIES

313 Occidental Ave S, 624-7684, davidsonalleries.com, open Tue-Sat

**Etoko ichikawa: Echo at Satsop** (through Sept 28): One sound installation, 2-D and 3-D pyrographs and e-aquagraphs, and a short film from the established Seattle artist known for her burn drawings... **Adrienne Sherman: Mysterium** (through Sept 28): New oil paintings exploring the relationship between human beasts and other beasts... **Douglas Bosley: Artificial Life in the Automobile Republic** (through Sept 28): Recent mezzotints of micro-robotic byproducts of ecosystem engineering in the Grand Range area... **German**

**Expressionist Prints** (through Sept 28): Featuring the works of Max Beckmann, Max Pechstein, and others... **Ben Butler: Propagation** (Oct 3-26): Three-dimensional works, including large-scale installations, medium-scale sculpture, and graphite drawings of the 3-D stuff... **Sanic Kim: New Collage** (Oct 3-26): Recent works of tessellation... **20th Century American Printmakers** (Oct 3-26): Winslow Homer et al... **Mary Iverson: Sun** (Nov 7-30): Containers and ships, postapocalypticly from the Seattle area... **Prints by Peggy Bacon** (Nov 7-30): Peg's prints.

## EAC

101 Prefontaine Place S, 296-7580, galleries.4culture.org, viewed from street

**Matthew Vilger** (through Sept 2014): A camera, pointed at the artist's mismatched shoes, tracks his path as he walks along painted lines in a parking lot... **Tona Wilson** (through Sept 2014): Pages of text slipped into figurines provide the source material for this stop-motion animation.

## FACERE JEWELRY ART GALLERY

1420 Fifth Ave, #108, facerejewelryart.com, open Mon-Sat

**Signs of Life** (Oct 2-22): Contemporary jewelry art paired with literary pieces.

## FANTAGRAPHICS

1201 S Vale St, 658-0110, fantagraphics.com, open Mon-Sun

**Willard Mullin: The Golden Age of Baseball** (Sept 14-Oct 10): The works of the daily news paper cartoonist, known for having created the iconic "Brooklyn Bum," a personification of the Dodgers baseball team... **Jim Woodring: Fran** (Oct 12-Nov 7): The Stranger Genius Award winner for literature reveals his newest creation, Fran, a female analogue of Frank, who you should know by now... **Short Run** (Nov 9-Dec 13): The group show.

## FORM/SPACE ATELIER

2407 First Ave, 349-2508, form-space.com, open Wed-Sat

**Anticipated** (through Oct 17): The loose, gestural paintings of Carol Adelman.

## FOSTER/WHITE GALLERY

220 Third Ave S, 622-2833, foster-white.com, open Tues-Sat

**The Great Outdoors** (through Sept 28): New works by painters Darlene Cole, David Alexander, and Allison Collins exploring themes of outdoor environment... **Rachel Denney: Outside In** (Oct 3-31): Hand-ink, life-size teal deer sculpture, and other works in a similar vein... **Andre Peterson: Impressions of Africa** (Nov 7-30): With works that incorporate painting and photography, the artist reflects on the wildlife of southern Africa... **Guy Laramée: Islands** (Nov 7-30): Tilt topographical sculpture-carvings made from the pages of hardbound literature.

## FRANCINE SEDERS GALLERY

6701 Greenwood Ave N, 782-0355, sedersgallery.com, open Tues-Sun

**Jacob Lawrence/Michael Spafford** (Sept 13-Oct 5): The

shapes and colors of Harlem from Lawrence, and works in a similar vein of dynamic cubism from Spafford... **Emily Gherard** (Sept 19-Oct 12): Smudgy, delicate, and modest paintings from one of this year's Noddy Award short-listers... **Eduardo Calderin** (Oct 15-Nov 2): Photography in conjunction with SAM's Peru exhibition... **Jackie Barnett/Elizabeth Sandvig/Maria Diaz** (Nov 8-30): A trio of expressive abstractions, figurative, and conglomerations, respectively... **Laura Thorne** (Nov 8-30): Vivid, abstract... **Norman Lundin/Dale Lindman** (opens Dec 6): Two Seattle painters, one abstract and one very much not, but both similarly capturing light in an incredibly precise and careful way... **Diann Knezovich** (opens Dec 6): New work by the artist who alters photographs of architecture, pulling you in to inspect.

## GAGE ACADEMY

1501 10th Ave E, 323-4243, gageacademy.org, open Mon-Sun

**Necessary Objects: The Contemporary Still Life** (Sept 13-Oct 11): Still still life, but now contemporary... **Paintings in the Elwha Valley** (Sept 13-Oct 11): Post-dam removal offers painter Peter Malarkey the opportunity to document subsequent large-scale habitat restoration... **Chimedro: Mongolian Modernism** (Oct 18-Nov 14): Modernist horse oil paintings... **Hunched Bodies, Flushed Cheeks: Student Figures and Portraits** (Oct 18-Nov 15): Studies of the human form, taken on various stylistic interpretations... **A Building for Breathing** (Oct 18-Nov 14): Collage, photography, drawings, and text inspired by The Poetics of Space, by Gail Bent and Serah Russell.

## GALLERY4CULTURE

101 Prefontaine Pl S, 296-7580, galleries.4culture.org, open Mon-Fri

**Boating with Clyde** (through Sept 26): Clyde Petersen offers the experience of going out on Lake Washington in his homemade dinghy, replete with lily pads and that special, listless conversation that only happens on a boat and when it is sunny... **Robin Crookall** (Oct 3-31): Tiny little dioramas, some of which look like miniature museum exhibits... **John Fedorov: Emergence** (Nov 7-27): Acrylics that dialogue with the artist's Native American ancestry and draw from contemporary imagery to create a bleak modern mythology.

## GALLERY 110

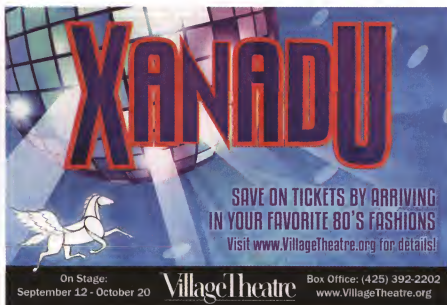
110 Third Ave S, 624-9336, gallery110.com, open Wed-Sat

**Ryan Doran: Urban Osteology** (through Sept 28): Graffiti-style explorations of skeletal subjects in motion... **Aaron Brady: City Transformations** (through Sept 28): Ink and graphite drawings of bus commuters, also in motion... **Fab Ridditi: Perfect Families** (Oct 3-Nov 2): Each of Ridditi's photographs shows two contrasting views of the same family, one their "perfect" public face, and the other what happens behind closed doors... **Heroes Return: San Fanster** (Nov 7-30): Portraits of five Pacific salmon species.

## GALLERY IMA

123 S Jackson St, 625-0055, galleryima.com, open Tues-Sat

**Graham Fracha** (through Sept

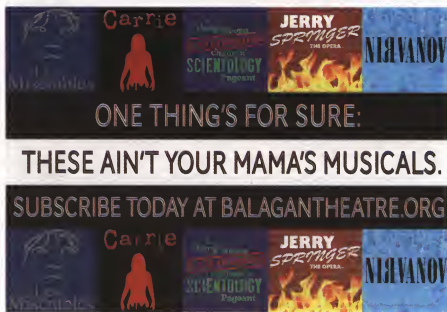


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(Kathleen Hanna of Bikini Kill)

THURSDAY, SEPTEMBER 12

10:30 PM

THE WORKS at Con-Way  
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FREE  
ALL AGES



## THE BLOW

SUNDAY, SEPTEMBER 15  
& MONDAY, SEPTEMBER 16

8:30 PM

Wavelength Theater  
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## BODY/HEAD

(Kim Gordon and Bill Nace)

THURSDAY, SEPTEMBER 19

10:30 PM

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280: Paintings and wall-mounted sculpture including houses, sailboats, fences... **Richard Taylor** (Oct 3-31): Colorful sculptural paintings... **David Hytton** (Nov 7-30): Super-goopy oil paintings as rich in color as they are in texture... **Michael Weinstein** (Nov 7-30): Smaller works from the sculptor whose form-based public installations have been seen around the world.

### G. GIBSON GALLERY

300 S Washington St, 587-4033, ggibson-gallery.com, open Wed-Sat

**Gala Bent/Diem Chau** (through Oct 5): New crayon and pencil sculptures from Chau and new drawings from Bent... **The City** (Oct 18-Nov 23): New, surrealist, highly detailed diorama photographs from Lori Nix.

### GHOST GALLERY

504 E Denny Way, 832-6063, ghostgallery-art.com, open Mon and Wed-Sun  
**Glitch/White Noise** (Sept 12-Oct 7): Glitch paintings from Seattle's Cait Willis. They draw their rhythms from the abundance of information that technology spews into our minds, and often refer by title to a specific TV show or movie, sending you scrambling around in your vast pop memory bank.

### GREG KUCERA GALLERY

212 Third St S, 624-0770, gregkucera.com, open Tues-Sat

**Lynne Woods Turner** (through Sept 28): These paintings are vivid and yet light... **An American Knockoff** (through Sept 28): The masterly Roger Shimomura blends traditional Japanese and contemporary American styles (specifically comic art) in both technique and concept... **Leone Guyer** (through Sept 28): Guyer's drawings and paintings are about as unimposing as you can imagine, and there is something very pleasing about that... **Deborah Butterfield** (Oct 3-Nov 16): Sculptures of "contemplative" horses made out of sticks... **Missie Cleveland Goodwin** (Nov 21-Dec 21): Dreamy, macabre paintings of bleak winter scenes.

### GROVER/THURSTON GALLERY

319 Third Ave S, 223-0816, groverthurston.com, open Tues-Sat

**David Kroll** (ongoing): Softly painted paintings of birds standing on china bowls, birds standing on books and globes, birds sitting by their nests, built on top of larger china bowls and other assorted pottery, and also some fish.

### HEEDREN GALLERY

Lee Center for the Arts, 901 12th Ave, Seattle University, 256-2244, heedren-gallery.com, open Wed-Sat

**Garek J. Druss: The Celestial Din** (through Sept 28): Sound installation and works on paper by this local creator.



**BURT GLINN** At Photographic Center Northwest, Sept 20-Oct 16.

### JACK STRAW GALLERY

4261 Roosevelt Way NE, 634-0919, jack-straw.org, open Mon-Fri

**Steve Peters: Lições dos Antepassados** (Sept 20-Nov 8): The title translates to "Lessons from the ancestors," and the work is a sound installation that draws its source material from the Magalo region of the Galápagos Islands, the common and Latin names of local plants and animals, and voices of Seattle's Portuguese-speaking community. (See the Classical Music calendar, page 50, for details on a related performance.)

### JAMES HARRIS GALLERY

312 Second Ave S, 903-6202, jamesharris-gallery.com, open Thurs-Sat

**Matthias Merkl Hees: Oeuvredy** (through Oct 12): Sculpture formed by everyday objects—like anvils, for instance—cast in ceramic... **Patrick Driscoll: Selected Paintings** (through Oct 12): The Portland-based painter's paintings, both representational and not.

### JOE BAR

810 E Roy St, 324-0407, joebarcafe.com, open daily

**1828** (Sept 12-Oct 8): Illustrations and comics of an old house in Utah... **Ben Hirschoff: Clouds and Exhaust** (Oct 10-Nov 12): Colorful translucent vinyl tape on vellum... **Brian Lane: The Distance Is Near** (Nov 14-Dec 10): Photos that make macro-perception of their subject their topic (a sampling was also exhibited recently at Rare Medium Gallery).

### KATE ALKARNI GALLERY

5701 Sixth Ave S, 453-0043, katealkarni-gallery.com, open Mon-Fri

**Grand Opening** (through Nov 1): The gallery celebrates its beginning with this inaugural group show featuring 14 artists.

### KRAB JAB STUDIO

5628 Airport Way S, Ste 246, 715-8593, krabjabstudio.com, open every second Sat

**Building a Golden Age: Contemporary Works** (Sept 14-Oct 13): Selected works from artists who draw inspiration from the Golden Age of Illustration, which happened about a hundred years ago, for your information... **Divinity** (Oct 12-21): Featuring Heather Hudson, Kelly Lyles, Tara Larsen Chang, Javier S. Ortega, and more... **Art of Roleplaying Games** (Nov 9-Dec 5): Top illustrators whose works have battered the lore of Dungeons and Dragons, Pathfinder, Mage, and other RPGs.

### KOBE GALLERY

604 S Jackson St, 381-3000, kobegallery.com, open Mon-Sun

**The Line That Runs** (through Sept 21): Father and daughter Etsuko and Keichi Kikkawa join together for *The Line That Runs* through, "a conversation about art, craftsmanship, and beauty" between her burn drawings on paper and his ceramics... **Adam Collis** (Sept 28-Oct 17): Photographs of "human artifacts" created using deconstructed X-ray machines... **Junichi Tsuneko: Chibi Poké** (Oct 5-26): Top sculptures from this pop artist of graphic novel cov-

ers and concert posters whose work is included in EMP's permanent collection... **Celebrating Nuno Japanese Textiles** (Oct 19-Nov 23): Traditional techniques and recycled materials... **Kou Kitago** (Nov 30-Dec 14): Ceramics works from Tacoma Community College's artist-in-residence.

### LXWXH

6007 12th Ave S, 695-5156, lengthy-withlyght.com, by appointment

**Jennifer McKelley: Into the Deep** (Sept 14-Oct 5): Odd, body-horror-ish, tentacle-based sculpture... **Kyle Jorgensen: Kinetic Textures** (Oct 12-Nov 2): Geometrically patterned drawings and paintings with the clean, pleasing look of an infographic or video game... **Julia Hensley: Star Systems** (Nov 9-30): Abstract collage paintings "inspired by the universe and technology" (and what else is there besides the universe and technology?).

### LINDA HODGES GALLERY

316 First Ave S, 624-3034, lindaodgessgallery.com, open Tues-Sat

**Jennifer Beeson Snow** (through Sept 28): Stark and lovable oil paintings of lawn mowers, Jell-O molds, and station wagons... **Gaylen Hansen** (Oct 3-Nov 30): The scratchy, rough-looking acrylics of fish, wolves, grasshoppers, and giant globes by this legendary Northwest artist.

### LISA HARRIS GALLERY

1922 Pike Place, 443-3313, lisaharris-gallery.com, open Mon-Sun

**Double Down: Gallery Artists Select Guests** (through Sept 30): Twelve artist pairings, each between a gallery artist and an extra-gallery artist the gallery artist admires... **Thomas Weist: New Landscapes** (Oct 3-Nov 3): The Washington native's paintings and prints feature the Northwest's natural imagery... **Richard Morhouse: Making Marks** (Nov 7-Dec 2): Cityscape paintings marked by bold colors and strong outlines.

### LTD. ART GALLERY

307 E Pike St, 457-2970, ltdartgallery.com, open Tues-Sun

**Press Start... to Continue** (through Sept 28): Top video-game artists mix the old and the new at the Second Annual Video Game Art Show... **A Picture's Worth a Thousand Words** (opens Nov 7): A group show of art inspired by the characters and landscapes of literature. Eventually this season, though the dates are not set yet, will come two more shows, *Ghosts in the Machine* and *Girl in Landscape*.

### LUNDGREN MONUMENTS

1011 Boren Ave, 910-2432, lundgrenmonuments.com, open Tues-Fri

**Imaginary Funerals by Lorna Leeds** (through Oct 1): A few years ago, the artist Lorna Leeds started asking friends for a list of 30 people they most admired, living or dead. Unbeknownst to her friends, she turned their lists into sweet drawings of those friends' imaginary funerals. Little had they realized... **The Metamorph and the Urn** (Oct 3-Nov 17): NW metal craftspeople turn to the urn.

### M.I.A. GALLERY

1203A Second Ave, 467-4927, m-i-a-gallery.com, open Tues-Sat

**Mark Marshall: Renegades** (through Oct 13): Portraits of regional legends of Botswana. At once amazing and perfectly normal.

### PAPER HAMMER

1400 Second Ave, 682-3820, paperhammer.com, open Mon-Sat

**Work by N39** (through Sept 28): New Mexican "cratonism" modifies found objects and sends them to the gallery through the mail. No box, no bubble wrap, lots of stamps.

### PHOTOGRAPHIC CENTER NORTHWEST

900 12th Ave, 720-7222, pcnw.org, open Mon-Sun

**Musings** (through Sept 15): PCNW's 18th annual photo competition... **20th Anniversary Benefit Exhibition** (Sept 20-Oct 16): As R. Kelly once said, "Now, I don't usually do this, but here's a little preview of the [exhibition]..." This show is a preview of the more than 40 works of photography, all related to the Northwest, some in ways

## Museum of Northwest Art

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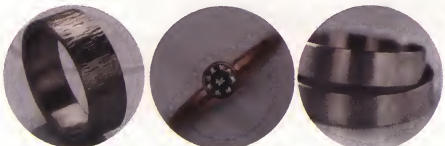
Photo: Stephen Gage, drawing: Al Watt



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## ART CALENDAR

you don't expect—early-20th-century inner tubing! An anonymous shot of a Boeing Martin probe—that will be up for auction to benefit the photo center. Size up the artwork, walk among the competition, and silently rehearse bidding routines... **Helly Andres: The Homecoming** (opens Oct 24): Tableaux photography that portrays an eerie heightened suburban reality.

### PLATFORM GALLERY

114 Third Ave S, 323-8802, platformgallery.com, open Wed-Sat  
**Jaq Chartier** (through Oct 5): New abstract paintings and drawings that hint at climate change... **Ross Sawyers** (Oct 17–Nov 30): Unsettling photos of model interiors that manipulate scale and dimension.

### GRAPHICA

3419 E Denny Way, 322-8851, graphicaedrawings.com, open Wed-Sat

**Two Painters: Kimberly Clark and Laura Swytak** (Sept 14–Oct 19): Both portray scenes of intimacy. Clark with a touch of crispness and Swytak with a few more blotches.

### PROLE DRIFT

523 S Main St, 398-5506, prole-drift.com, open Fri-Sun

**Amanda Valdez: Double Down** (Sept 14–Oct 19): Pieces of interwoven paint, canvas, fabric, and thread by the Brooklyn-based, Seattle-born artist. They're "brightly colored, with a tinge of recklessness"—and regarding pleasure, pain, and sex.

### PUNCH GALLERY

119 Prefontaine Pl S, 621-1945, punchgallery.org, open Thurs-Sat  
**Cara Jaffe** (through Sept 28): After sifting through the archives of the Louvre for six weeks—pieces of the Louvre for six weeks—Jaffe presents reinterpretations of classic drawings of falling figures.

### RARE MEDIUM GALLERY

1321 E Pine St, 913-7538, raremediumseattle.com, open Wed-Sun

**Natasha Loraoff** (Sept 12–Oct 31): Two bodies of work in video and photography. Evolution looks at the subject of invasive species in New Zealand. **Raccoon Fortress** is documentation of the devices the artist devised to keep food away from raccoons while kayaking and camping in the San Juans.

### ROOM 104

306 S Washington St, #104, room104gallery.com, 953-8104, open Wed-Sat

**Steve Craft** (through Sept 14): New paintings... **Jeff Scott: New Works on Tyvek** (through Sept 14): Scott likes to depict auto-related infrastructure, and things that have been shot by a gun... **Molly Magal and Dara Salladay: More Paintings About Buildings and Cars** (Sept 20–Nov 2): The buildings and cars in question hail from various corners of the Seattle landscape, with special interest taken in the Denny Regrade and freeway overpasses... **Marne Cohen-Vance** (open Nov 7): An artist who's "interested in the fact that human beings are made of meat"... **Kevin Wilson** (opens

Nov 7): Painter of sinking ships.

### ROO LA RUE

2312 Second Ave, 374-8977, roolalae.com, open Wed-Sat

**The Baxter Collection** (through Sept 28): A group show of more than a dozen artists whose paintings have been collected over the past decade... **Laurie Lee Brom, Ransom and Mitchell, and Saul** (Oct 3–Nov 2): Paintings from Brom, current digital works from Ransom and Mitchell, and new drawings from Saul, all featuring spookily and scantily clad women... **Marco Mazzoni, Lindsey Carr** (Nov 7–30): Paintings that feature formally garbed and posed animals by Carr; darkly surreal paintings by Mazzoni; and faces without eyes surrounded by butterflies, that sort of thing.

### SEASON GALLERY

1222 NE Ravenna Blvd, season.ca, by appointment

**The (Mentholated) Roads Around Naples** (through Sept 28): Michael Ottersten paints non-objective works with a kind of antigravity and an off-putting color palette. It makes you feel as if the hemispheres of your brain have decided to go their separate ways. **Dawn Cerny: Boys, Jokes, and Things** (opens Oct 13): Small, largely nonrepresentational multi-media sculptures by the always-fascinating Seattle-based artist.

### SEATTLE OFFICE OF ARTS & CULTURE

Seattle Municipal Tower, 700 Fifth Ave, 684-7171, theater.govarts, open Mon-Fri

**Atmospheric Weather** (through Sept 30): The City of Seattle's Portable Works Collection (so that's a thing) recently purchased nearly 50 works from almost 30 artists, all on the theme of weather and atmosphere. Almost every type of media is represented, including embroidery and knitting... **A Sense of Place** (opens Nov 3): A group show curated by Juan Alonso that explores ideas of home, belonging, cultural identity, and regionalism.

### SHIFT STUDIO

306 S Washington St, #105, shift-studio.org, open Fri-Sat and first Thurs

**Electrocuting Rabel: Ted Hiebert** (through Sept 28): Pages of the Borges piece "Library of Babel," captured using Hiebert's electricity-based photographic processes... **Patrice Donohue** (Oct 1–31): A solo show from this mixed-media artist who employs wood, wax, nails, newspaper, and most other things, too... **Kamila Karkaria and Cynthia Hibbard** (Nov 1–30): Karkaria's evocative floral creations and etchings and encaustics from Hibbard... **Pam Galvan and Lee Wittigman** (opens Dec 1): Abstract paintings and more encaustics.

### SOIL

112 Third Ave S, 264-8061, soilart.org, open Wed-Sun  
**The Edge and a Little Beyond** (through Sept 28): Six painters wonder where the painting ends and the real world begins in this investigation of the demarcating edges of abstract paintings... **Heady** (through Sept 28): More than 50 pieces by Nola Avienne,

whose past work includes monstrous dentures, sculpted magnets, and crystals grown from her own blood.

### STONINGTON GALLERY

119 S Jackson St, 465-4640, stoningtongallery.com, open Mon-Sun

**New and Noteworthy** (through Sept 28): Curated group exhibition includes works by Susan Point, Maynard Johnson Jr., and others... **Preston Singletary: Bronze and Glass** (Oct 3–31): Debut of new works by the renowned Tlingit artist... **David Franklin** (Oct 3–31): New white and colored china pieces focusing on themes of death and change... **Robert Davidson: Thinking Abstract** (Nov 7–20): Formline design in contemporary incarnations... **Joan Tenenbaum: The Idea of Color** (Nov 7–Dec 2): Tenenbaum's signature dissonant art jewelry... **Diiane Pace: Life as Art** (opens Nov 30): Occidental Park tetem artist Peco showcases seven decades of work.

### SUYAMA SPACE

2324 Second Ave, 256-0809, suyamapetersonguchi.com/art, open Mon-Fri

**Drawn from the Olympics: Installation by Stephen Nguyen and Wade Kavanaugh** (Sept 16–Dec 13): Nguyen and Kavanaugh wrestle and twist sheets of paper into fully immersive gallery installations. They are dramatic and arresting, and they probably smell good. A few years ago, Kavanaugh created a sculptural regime at the Regrade at Summa, and talked about a previous installation by him and Nguyen that Anthropologie ripped off for its Seattle store. Maybe this installation will make its way into Urban Outfitters!

### TASTY

7513 Greenwood Ave N, 706-3020, shopstartart.com, open Tues-Sun

**Mix and Make** (Sept 13–Oct 8): Mixed-media craft showcase by 14 regional artists.

### TRAVEL GALLERY

110 Union St, #201, 457-4501, travelgallery.com, open Tues-Sun

**Lino Tagliapietra: Profumo de Vetro** (through Sept 29): Glass sculpture described as "undeniably modern" looks like boldly colored, swinging, orbiting glass things. By the Italian legend Lino.

### VERMILLION

1088 11th Ave, 728-1937, vermillionseattle.com, open Tues-Sun

**Backwards Telescopes** (Sept 12–Oct 5): The visions of Seattle artists Jason Puccinelli, Rich Lehl, and Jed Junkerley—portals of the surreal, the absurd, and the dystopian with humor and a moderate amount of whimsy.

### VIRGINIA INN

1937 First Ave, 728-1937, open Mon-Sun

**When Buster Lived Next Door** (through Sept 30): If you haven't worn your fill of Buster Simpson by way of his Surveyor show at the Frye (and you have not), then his friends and neighbors from back in the day are showing a unique collection of his less-polished, street-level type works.



## WINSTON WÄCHTER FINE ART

203 Dexter Ave N, 652-5855, winstonw@comcast.net, open Mon-Sat  
**Peter Watte: Space Travel**  
(through Oct 25): The real depicted with great clarity in paintings, the subjects of which include escalators, stairs, and doorways... **Ernst Wolf: When Things Go South** (through Oct 25): Squirrels, burnt matches, beetles, "glass aphorisms" with a certain cartoonish boundness... **Tracy Rocca: New Paintings** (Oct 25-Dec 20).

## WOODSIDE/BRASSETH GALLERY

2101 118th Ave, 622-7242, woodsidebrassetthgallery.com, open Tue-Sat

**Works of Dennis Evans**  
(through Oct 5): Richly detailed constructions offer the order of things, the creation of hierarchy, the individualization of knowledge. At times they feel like mail-order kits for making something arcane with all the parts and plans included... **Dealer's Choice** (Oct 5-Nov 2): A boatload of artists including Kathleen Atkinson, Margaret Tomkins, John Mee, and millions more... **New Works** by Victoria Adams (Nov 2-30): Radiance of the natural world painted with such soft beauty as to lead the viewer into a state of suspended animation.

## Events

### TUES 10/8 (AND 11/2, 12/3)

**Conversations with the Director**  
Michelle Dunn Marsh, new executive director of Photo Center Northwest, talks about pictures in a series of discussions. First, *Collecting Photographs* (Oct 8); then, *The Language of Photography* (Nov 3); finally, *Photography and Materiality* (Dec 3). Here's a chance both to learn about photography and to learn how the new director's brain works.

Photographic Center Northwest, 900 12th Ave, 720-7222, pcnw.org, 7 pm, free

### FRI 9/13

**W3AVE Festival**  
Following a live group painting performance at AXIS earlier this month, now comes the official unveiling of those finished pieces and the opening of a Northlingth art festival that takes on many different venues and travels to various venues. Highlights include a curators panel talk at Vermon and a live painted shoe event at Tasty.

Rhed Studios, 312 N 85th St, info at rhedstudios.com, 6 pm, free

### SAT 9/14

**Inscape Open House**  
Five floors of creative professionals allow the public to peek at what they've been working on so hard in there. Five floors of 'em! With dome, food, drink. And you can bring your kids, they said it's cool.

Inscape, 815 Seattle Blvd 5, inscapearts.org, 10 am-5 pm, free

### THURS 9/19

**Artist Lecture: David Hart**  
Speaking in conjunction with his *Stray Light* exhibition at the Henry.

Henry Art Gallery, 4100 15th Ave NE, 543-2280, henryart.org, 7 pm, \$10 suggested

### SUN 9/22

**The Inhabitant Sessions**  
An event in three courses where, to start, *The Stranger's* own Charles Mudele gives lectures under the subject "The Inhabitant," starting at 5 p.m., followed by a home-style dinner for everyone by Silas Black, and then Truth-in-Boozy drops irresistible beats to close out the night. (A second session will be held November 3, same time, same place.) Vermillion, 1508 11th Ave, 709-9797, vermilionseattle.com, 5 pm-midnight, lecture is free

### THURS 9/26

**Lecture: Buster Simpson**  
The artist whose environmental installations are the secret backbone of Seattle—and other cities—presents the final illustrated talk on his work before the close of his historic survey exhibition at the Frye. If you haven't seen the show or seen the artist talk, don't miss.

Frye Art Museum, 704 Terry Ave, 422-8250, fryemuseum.org, 6 pm, free

### SAT 9/28

**Stranger Sessions Awards**  
The best art party of the year is about to happen. This year's visual art finalists—up to win \$5,000 and the honor of Genius!—are Rodrigo Valenzuela, the Chilean-born video artist; Sherry Markowitz, the maker of intensely personal paintings on fabric and sculptures smothered in beads; and Matthew Offenbacher, the brilliant and kindhearted writer, publisher, thinker, organizer, and painter who coined the term "enthusiasmism" ("enthusiasm is the opposite of coolness," he stated simply). Winners in every category, including film, literature, music, and performance, will be announced from the stage, and then we'll throw down and dance to music by Seattle Rock Orchestra and DJs.

Moore Theatres, 1932 Second Ave, 422-8250, strangerseattle.com, 8 pm, \$10 (\$125 VIP ticket includes hosted early entry, patron recognition, preshow cocktail reception, and surprise gift)

### WED 10/2

**Paul Marioni**  
Part of the "How Is Seattle Remembered?" series put on by the Project Room, this event includes a discussion with Marioni as well as a screening of his short experimental film *HOLE* down the street at the Northwest Film Forum following the talk.

Project Room, 1315 Pine St, 499-9641, projectroomseattle.org, free

### THURS 10/3

**Faculty Lecture: Mark Zipeel**  
Zipeel's an eccentric and the glass guy on campus—formal title: "UW assistant 30AM professor"—and this talk accompanies his tubular glass and metal works on display at the Jacob Lawrence Gallery.

Henry Art Gallery, 4100 15th Ave NE, 543-2280, henryart.org, 6-7:30 pm, \$10 suggested

### SAT 10/12

**An Afternoon with Patti Warshina**  
In conjunction with her exhibi-

tion at Bellevue Arts Museum (through October 27, see above), Warshina gives a slide talk about her career in ceramic art. Kobo at Higo, 604 S Jackson St, 381-3000, kobosattle.com, 4 pm, free

### TUES 10/15 (AND 11/9)

**Inside Art**  
Town Hall and the Project Room introduce a new series: Inside Art, curated by the wonderful Seattle painter Juan Alonso. Each event is a moderated conversation with three artists on a given theme. On October 15, Laura Castellano, Dan Webb, and Sharon Arnold talk about inspiration with Sarah Rudinoff. On November 19, the subject is Imagery & Art, with Barbara Earl Thomas, Stephanie Hargrave, and Alan Lee, moderated by Brangan Davis. Hear artists think out loud.

Town Hall, 1119 Eighth Ave S, 5 townhallseattle.org, 7-9 pm, \$5

### FRI 10/18

**20th Anniversary Benefit Auction**  
Everything in Photo Center Northwest's star-studded exhibition is for sale! Bring some pictures and support photography where you live.

Photo Center Northwest, 900 12th Ave, 720-7222, pcnw.org, \$10 includes admission, refreshments, and dinner

### THURS 11/7–SUN 11/10

**Affordable Art Fair**  
Sick of having to pay \$10.5, \$15.75, or even \$17.75 million for art for your foyer? This four-day exhibition only features art that ranges from \$100 to \$10,000, with most pieces clocking in at under \$5,000. Bonus level: identify future masterpieces and leverage this into an investment opportunity.

Seattle Center Exhibition Hall, 205 Harrison St, AffordableArtFair.com, Thurs 11 am–5 pm, Fri–Sat 11 am–7 pm, Sun 11 am–5 pm, \$10

### THURS 11/7–FRI 11/9

**CoCa Marathon/Auction**  
The annual painting marathon and sale, beginning future exhibitions.

CoCa Georgetown, 5701 Sixth Ave S, 728-1980, cocaseattle.org, schedule TRA

### THURS 11/14

**Faculty Lecture: Rebecca Cummins**  
Cummins is an artist whose installations deal with light, reflection, and refraction, and she speaks in conjunction with her exhibition at the Jacob Lawrence Gallery.

Henry Art Gallery, 4100 15th Ave NE, 543-2280, henryart.org, 6 pm, \$10 suggested

## Monthly Art Walks

Wallingford, first Wed 6–9 pm (through October); Pioneer Square, first Thurs 5–8 pm; Fremont, first Fri 6–9 pm; Capitol Hill, second Thurs 5–8 pm; West Seattle, second Thurs 6–9 pm; RainierWood, second Fri 6–9 pm; Belltown, second Fri 6–9 pm; Ballard, second Sat 6–9 pm; Central District, second Sat 1–5 pm; Georgetown, second Sat 6–9 pm; Columbia City, third Thurs 9–9 pm (through September); U-District, third Fri 6–9 pm, seattleartwalks.org

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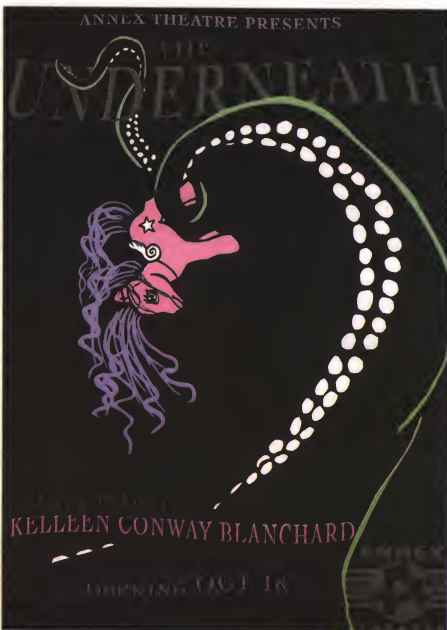
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# PERFORMANCE

by Brendan Kiley and Krishanu Ray

**EXIT/EXIT**  
Oct 24-27 at On the Boards



## Larger Theaters

### 5TH AVENUE THEATER

**1308 Fifth Ave., 625-1900, 5thavenue.org**  
**Secondhand Lions** (Through Oct 6): A musical based on the 2003 film about a young orphan who goes to live with his uncle on a Texas farm, where he learns about secret treasure, one of the uncle's lost love, and sleepwalking.

**Anything Goes** (Oct 15-Nov 3): The nautical, tap-heavy musical that saw the nascent Cole Porter standards "You're the Top" and "I Got a Kick Out of You." Starring Rachel York.

**Oliver!** (Nov 29-Dec 31): The most exclamatory Dickens adaptation of all time, featuring orphans, thieves, and other members of the London under-ground.

### ACT THEATER

**700 Union St., 292-7666, acttheatre.org**  
**Middletown** (Through Sept 29): A riff on Thornton Wilder's *Our Town* featuring the contemporary wit of playwright Will Eno (*Tragedy*), *Thou Pain* (based on *nothing*), and other plays with erratically capitalized titles. Directed by John Langs.

**The Teeny Awards** (Sept 14): TeenTit, which partners with arts organizations to provide teens with \$5 tickets to theater and dance events—which in turn provides those organizations with audience members whose life expectancy exceeds three months—has begun an awards show honoring teen audience favorites. Hosted by former *Stranger* writer and current *Jeezbel* comic provocateur Lindy West.

**The Great Soul of Russia** (Oct 3, Nov 7, Dec 5): An ongoing project in which Seattle theater artists delve into texts that have some relationship to Russia or Chekhov. This season, actors will read from Gogol, Salinger, Mayakovsky, Flannery O'Connor, Raymond Carver, and others.

**Red Light Winter and 25 Saints** (Oct 23-Nov 24): Companion pieces by Adam Rapp and Joshua Rollins about loneliness and alienation. **Red Light Winter** concerns two college buddies who go to the Netherlands and get wrapped up in a love triangle with a prostitute named Christina. **25 Saints** concerns meth dealers, coal miners, and cops in Appalachia. Presented by the Azeetrope company.

**Sugar Daddies** (Oct 4-Nov 3): This Christmas comedy of dark intentions commences with Father Christmas getting hit by a car.

**A Christmas Carol** (Nov 29-Dec 29): No matter what kind of shit you want to talk about holiday shows, and there's plenty of shit to talk, this hoary old adaptation by the late Gregory Falls (aka "the Ghost of Seattle Theater Past") is an excellent study in how to adapt a novel for the stage. It's still, it's well paced, it hits all the important notes, and it punches audiences in the guts every time with Dickens's sensible socialism. Productions vary from year to year, of course, but from a literary perspective, it's a keeper.

### INTIMAN THEATER

**Cornish Playhouse at Seattle Center, 201 Mercer St., intiman.org**  
**Intiman Summer Theater Festival** (Through Sept 15): Intiman Theater's second summer festival includes *Stu for Silvertown* (a world-premiere musical about the real-life trans mayor of Silvertown, Oregon), *Trouble in Mind* (a grim comedy about racism in the rehearsal room for a Broadway show), *We Won't Pay! We Won't Pay!* (a clownish farce about a food-prices riot), and the *Idyllicus* (an acutely modernized adaptation of the Greek comedy about women who go on a sex strike to try and end a war).

### MEANY HALL

**UW Campus, 543-4880, meany.org**  
**AXIS Dance Company** (Oct 3-5): A world-renowned dance company, some of

whose members dance in wheelchairs and with crutches. AXIS has won seven Isadora Duncan Awards (and was featured on the TV show *So You Think You Can Dance*)

and has sparked international conversations about the limitations and possibilities of all human bodies in contemporary dance.

**Chamber Dance Company** (Oct 10-13): A concert titled *In-Gender* by the Chamber Dance Company, which presents seldom-seen modern dance works, including: *The Shakers* (1931) and *After the G String* (1928) by Doris Humphrey, *The Fugue* (1970) by Twyla Tharp, *Androsophy* (1998) by Zvi Gotheiner, and *Possession Quarter* (1994) by Doug Varone, inspired by A.S. Byatt's novel and scored by Philip Glass.

**Momix** (Oct 31-Nov 2): These "dance illusionists" (and perennial audience favorites) create rich, colorful, cirque-influenced performances and love to tromp your oel. The piece performed here, *Botanika*,

is a paean to the beauty of the natural world.

### MOORE THEATER

**1932 Second Ave., 682-1414, stgmoore.org**

**Stranger Genius Awards** (Sept 28): Join us for the 11th annual Stranger Genius Awards, a massive arts party where people dance, people drink, and we announce which of this year's 15 finalists have been chosen as Geniuses by an electoral college of previous Geniuses. In the dance/performance category this year: Amy O'Neal, Pat Graney, and the choreography/design duo of Zoe Scofield and Juniper Shuey. It should be a gem.

**Margaret Oak** (Nov 16): Touring with her new show, *Mother*.

### NEPTUNE THEATER

**1303 NE 45th St., 682-1414, stgmoore.org**

**Comedy Bang! Bang! Live!** (Oct 2): A live tour of the new *Comedy Bang! Bang!* TV show, in which Scott Aukerman, Paul F. Tompkins, and special guests will perform, interact with the audience, and record a podcast.

### ON THE BOARDS

**100 W Roy St., 217-9888, ontheboards.org**

**El año que nací** (Sept 19-22): In *El año que nací* ("the year I was born"), young Chilean artists piece together what their parents' lives looked like during the cruel Pinochet regime using old relics (letters, clothes, videos), old memories, and rock 'n' roll. This is part of the first US tour by Argentine writer/director/actress Lola Arias.

**the quartet** (Oct 10-13): A "kaleidoscopic ballet," a mutating folk dance, and a titillating cheer" by choreographer Heather Kravas, one of the cofounders of the d9 dance collective.

**12 Minutes Max** (Oct 20-21, Nov 24-25): A long-standing Seattle tradition in which performing artists of all disciplines present new works and experiments that run no longer than 12 minutes.

**Exit/Exit** (Oct 24-27): South African choreographer Gregory Maqoma, who founded his company while studying with Anne Teresa de Keersmaeker, has created a piece about his ancestor, the 19th-century Xhosa chief Jongum-sobonvu Maqoma, who waged guerrilla warfare against British colonizers after they claimed his father's land.

**Cédric Andrieux** (Nov 14-17): A one-man autobiographical performance from master dancer Cédric Andrieux, who tells a story of his career punctuated with corresponding samples of dance. Choreography by Jérôme Bel.

### PACIFIC NORTHWEST BALLET

**McCaw Hall, 321 Mercer St., 441-2424, pnb.org**

**Air Twyla** (Through Oct 6): Three works from lauded choreographer and current PNB artist-in-residence Twyla Tharp, including the debut of her new collaboration with Alan Toubait, *Warding at the Station*.

**Kyllan + Pite** (Nov 8-17): The PNB premiere of *Forgotten Land*, which features the music of Benjamin Britten and Edward Elgar, inspired by the music of *Peter Mort*, *Sechs Tänze*, and *Emergence*.

**The Nutcracker** (Nov 30-Dec 29): Cracking Seattle's nuts since 1983.

### PARAMOUNT THEATER

**911 Pine St., 682-1414, stgmoore.org**

**Dane Cook** (Sept 25): Comedy.

**The Wizard of Oz** (Oct 9-13): A new musical from Webber and Rice.

**Priscilla: Queen of the Desert** (Nov 12-17): A touring, Tony Award-winning musical based on the film about three Australian drag queens in a battered old bus searching for their destinies in the outback.

**So You Think You Can Dance Tour** (Nov 19): Do you think you can dance? Evidently these people do, and America's TV-watching habits have validated that conviction. Half of dancing is thinking you can dance.

### SEATTLE OPERA

**McCaw Hall, 321 Mercer St., 389-7676, seattleopera.org**

**The Daughter of the Regiment** (Oct 19-Nov 2): A sprightly comedy by Gaetano Donizetti, written in the 19th century but set for the purposes of this production in the 1940s, about a girl found on a battlefield as an infant and raised by a regiment of 1,500 soldiers. She is later claimed by an aristocratic family, which opens up all kinds of questions about the gap between the military and civilian society. This opera is also known for its glass-battering aria.

### SEATTLE REPERTORY THEATER

**155 Mercer St., 443-2222, seattlerep.org**



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## PERFORMANCE CALENDAR

**The Servant of Two Masters** (Through Oct 20): A silly servant gets a ridiculous idea into his head. Work for two masters and receive two wages! Those of us currently employing the same occupational contrivance will undoubtedly relate to the folly that results.

**Bo-Nita** (Oct 18–Nov 17): In a new "Midwest magic realism" play by Seattle writer Elizabeth Heffron, a 13-year-old girl and her working-class mother are "determined to stay together—and out of jail." The play also includes the presence of a dead ex-boyfriend. Directed by Paul Budraits.

**The Hound of the Baskervilles** (Nov 15–Dec 15): A horror premiere by local actors David Pichette and R. Hamilton Wright, based on the famous Sherlock Holmes story about a monster dog with a taste for aristocrats. Directed by Allison Navner.

**TRIPLE DOOR**  
216 Union St. 898-4333, triple-door.net

**Burlesque Royale** (Sept 14): Extravagant and high-flying antics from Shanghai Pearl, La Chica Boom, and other performers from around the country.

**Mozhe Kasher** (Sept 22): Comedy. "I envision my own personal hell, it's definitely hanging out with nothing but Christians for all of eternity."

**La Danse Le Burlesque: L'Édition Française** (Oct 3–5): A French burlesque debut of new edgily-bawdy routines to the tune of Gainsbourg, Bardot, et al.

**The Atomic Bombshell: Lost in Space** (Nov 13–15): Frills and feathers from longtime artists of the striptease.

**VILLAGE THEATER**  
303 Front St. N, Issaquah, 425-392-2202, [villagetheatre.org](http://villagetheatre.org)

**Xanadu** (Sept 12–Oct 20): A newish musical based on the 1980s cult film starring Olivia Newton-John as a Greek goddess who descends to earth to inspire a California goatee to open a roller disco.

**Les Misérables** (Nov 7–Jan 5): Careful readers will likely notice that the title of this musical is also an anagram for "less miserable," which is all those good, poor revolutionaries ever wanted to be.

**Smaller Theaters**

**ANNEX THEATER**  
1100 E Pike St. 728-0933, [annex-theatre.org](http://annex-theatre.org)

**Emmett Montgomery: Beard Practice** (Ongoing): The host and creator of *Weird and Awesome* with Emmett Montgomery at Annex Theater hosts a weekly standup comedy open mic night and "humor growth hour" for comedians of all levels.

**Spin the Bottle** (Ongoing): The late-night variety show featuring theater, music, dance, spoken word, film, science experiments, and more since 1997.

**ARTSWEST**  
4171 California Ave SW, 938-0339, [artswest.org](http://artswest.org)

**The Taming** (Oct 2–26): A world premiere comedy by Lauren Gunderson based on Shakespeare's *The Taming of the Shrew* and set in the world of

contemporary American politics.

**Little Women: The Musical** (Nov 29–Dec 29): A musical adaptation of the Louisa May Alcott novel by Allan Kne, Mindi Dickstein, and Jason Howland.

**BALAGAN THEATER**  
Erickson Theater Off Broadway at 1524 Harvard Ave and the Moore Theater at 1922 Second Ave, 329-1050, [balagantheatre.org](http://balagantheatre.org)

**Les Misérables** (Through Sept 28): An "intimate and immersive" chamber production of the superstar musical, based on the novel by Victor Hugo, about a convict on the run with an orphan while the French Revolution explodes around them. Directed by Jake Groshing and starring Balagan's new artistic director, Louis Hobson. Performed at Erickson Theater Off Broadway.

**Carrie: The Musical** (Oct 11–26): Pig blood with a side of song. Balagan remounts the legendary "most expensive quick flop in Broadway history" (which had an off-Broadway revival in 2012) at the Moore Theater.

**A Very Merry (Un)authorised Children's Scientology Pageant** (Nov 22–Dec 21): A satirical musical about Scientology and L. Ron Hubbard written by Kyle Jarrold and based on a concept by Alex Timbers (*Bloody Bloody Andrew Jackson*). Productions of the musical have been menaced by litigious sounding letters and representatives from the Church of Scientology showing up at rehearsals to hand out histories of successful legal battles the church has waged against its critics. The productions have won numerous awards. At Erickson Theater.

**BOOK-IT! REPERTORY THEATER**  
Center House Theater, Seattle Center, 216-0833, [book-it.org](http://book-it.org)

**She's Come Undone** (Sept 18–Oct 13): An adaptation of Velly Lamb's popular novel about a family dysfunction, betrayal, and despair, with wisecracking throughout. (It was an Oprah's Book Club selection in 1996.)

**CAN CAN CABARET**  
94 Pike St. 652-0832 ext. 2, [thecancan.com](http://thecancan.com)

**The Can Can Castaways** (Ongoing): The Can Can Castaways, as we've often said in *The Stranger*, are like a gateway drug for modern dance. People show up at the 13th-rainman, red-lit bar, order a few drinks, expect to see some hard-bodies dancing—and they get that. But what they also get is expert choreography by Rainbow Fletcher and her team of dancers.

**ELECTRIC THEATER AT ODD DOOD STUDIO**  
1214 10th Ave, [electrictheater-company.org](http://electrictheater-company.org)

**SketchFest Seattle Showcase** (Sept 26): A showcase of comedy.

**Quiet Monkey Fight** (Sept 2–28): More sketch.

**Flame in the Mirror** (Oct 10–Nov 3): A new play by local writer John Ruffel about early 20th-century Irish Americans.

**EGAN'S BALLARD JAM HOUSE**  
1707 NW Market St. 789-1621, [ballardjamhouse.com](http://ballardjamhouse.com)

**That's Impossible!** (Ongoing): Comedy and magic.

**FREEHOLD THEATER**  
2222 Second Ave, [freeholdtheatre.org](http://freeholdtheatre.org)

**Philosophical Zombie Killers** (Sept 14): A staged reading of a new play by Stranger Gene Mullin concerning consciousness, an alcohol-induced coma, and a series of decapitations around Seattle, and your death. (Yes, yours.) Directed by John Langs.

**GHOST LIGHT THEATRICALS**  
Ballard Underground, 2220 NW Market St. 395-5458, [ghostlighttheatricals.org](http://ghostlighttheatricals.org)

**Rope** (Oct): A 1929 thriller horror play by Patrick Hamilton in which two college students murder one of their peers to prove how smart they are. Rope is thought to be loosely based on the Leopold and Loeb murder case of 1924.

**GREENSTEAG**  
Theater One at North Seattle Community College, 9600 College Way N, [greenstage.org](http://greenstage.org)

**The Bacchae** (Oct 12–Nov 2): As part of its "Hard" series, GreenStage presents *The Bacchae*, a bloody Greek tragedy in which Dionysus exacts extremely gory revenge on mortals who don't worship him, including creating the Maenads, wild women who have drunken dance parties in the woods and tear interludes in limb from limb.

**INSCAPE ARTS**  
815 Seattle Blvd S. 257-3022, [inscapearts.org](http://inscapearts.org)

**Rosemary** (Through Sept 21): A new play by local writer Seth Tankus, produced by a new company called RIOT, about punks, druggies, queers, and other tough-luck kids growing up in Bremerton and a girl named Rosemary who runs away to Denver with the sailor.

**Play Now 7-10p**: The "RIOT" Group has asked their favorite playwrights to "give us access to their big thing." Play will be readings of new work by Spike Friedman, Martyrja Majak, and others "an environment that supports curiosity," which includes keeping the bar open.

**JAI THAI BROADWAY**  
235 Broadway W. 322-5781, [jai thai broadway.biz](http://jai thai broadway.biz)

**Open Mic at Jai Thai** (Ongoing): A popular spot for new comedians and experienced comedians working on new material.

**LANGSTON HUGHES PERFORMING ARTISTS INSTITUTE**  
104 17th Ave S. 694-4758, [langston-institute.org](http://langston-institute.org)

**Hello Darlin': Mom's Got Something to Tell You!** (Sept 25–Oct 26): A solo show, written by Dan Owens and directed by Jacqueline Mossou, about groundbreaking comedian Jackie "Moms" Mabley who got her start on the Chitlin Circuit and came out as a lesbian in the 1920s.

**The Purification Process** (Nov 2–16): "A drama with humor" about an "intelligent, beautiful, successful, and happily married" woman who is unprepared for health diagnosis and watches her world unravel.



## LAUGHS COMEDY SPOT

12099 124th Ave NE, Kirkland, 425-823-6306

**Comedy at Laughs Comedy Spot** (Ongoing): Good open mic, good touring acts, plus they have a "starving artists" menu where you can get a grilled cheese sandwich for cheap!

## NEW CITY THEATER

1404 18th Ave, 271-4430, [newcitytheater.org](http://newcitytheater.org)

**The Walworth Farce** (Oct 4-27): Enda Walsh's "gallipating gothic comedy out of Ireland" (according to the New York Times) tells the story of a family's personal saga that feels like "you've walked in on a Hibernian Three Stooges routine directed by a drunken Dadaist" (also from the Times). Produced in conjunction with members of the New Century Theater Company.

**Poetry and Dance Films** (Nov 8-30): Mary Elwell will recite poetry—probably from T.S. Eliot's *Four Quartets*—and dance films from Pina Bausch and Anne Teresa De Keersmaeker will be shown.

## NOC NOC

1509 Broadway, 324-5358

**The Sinner Saint Burlesque Revue** (Ongoing): A vaudeville-inspired burlesque show featuring a rotating cast of starlets.

**Le Cabaret Noir** (Ongoing): "Noir" means "black" and "lie" means "the," so you do the math.

## PINK DOOR

1919 Post Alley, 443-3241, [thepinkdoor.net](http://thepinkdoor.net)

**Burlesque Behind the Pink Door** (Ongoing): The Pink Door has burlesque on Saturday nights, plus aerial performances, music, contemporary dance, and other stuff on other nights.

**Trapezia of the Cabiri** (Ongoing): Trapeze.

## RE-BAR

1114 Howell St, 233-9873, [rebarseattle.com](http://rebarseattle.com)

**N3RDZ!** (Sept 13): A geeky gala of nerd burlesque. **Black Lodge Burlesque** (Oct 12-13): David Lynch-inspired burlesque, for the Eraserhead baby fetishist in each of us.

**Ian Bell's Brown Derby Series: Nightmare on Elm Street** (Oct 25-27): The long-running, hilarious Brown Derby Series—in which actors perform absurd, chaotic, and camped-up versions of popular movie scripts—goes for Hollywood horror with Freddy Krueger and his long, bloody knife-fingers. Brown Derby is one of Seattle's most consistently entertaining nights out.

**Trivariety** (Ongoing): Part interactive quiz show, part cabaret.

**The Dina Martina Christmas Show 2013** (Nov 29-Dec 31): This year, psycho-drag-performance-art comedy duo Dina Martina and her accompanist Chris Jeffries promise their legendary Christmas show will "have it all because this year's show will be THE BEST OF THE BEST," featuring holiday hits "from the beloved mash-ups to the treasured abominations."

## RENDEZVOUS

2320 Second Ave, 441-5823, [jewelboxtheater.com](http://jewelboxtheater.com)

**Ear, Nose, and Throat** (Oct 13): Live artistic collaboration bent on no less than "enlarging the structural paradigm."

**Family Affair: A Night of Dysfunctional Performance** (Ongoing): A monthly cabaret, hosted by Jennifer Jasper (I Can Hear You... But I'm Not Listening), in which guest artists "will be sharing their sick, hilarious, and ultimately relatable familial skeletons." Proceeds from each performance will go to a family in the Seattle arts community that is experiencing "an unforeseen crisis."

**Comedy Womb** (Ongoing): Weekly "female focused but not female exclusive" comedy open mic with special guest spots, a headliner, raffle, and more.

## SEATTLE FRINGE FESTIVAL

Various locations, [seattlefringefestival.org](http://seattlefringefestival.org)

**Seattle Fringe Festival** (Sept 18-22): Last year saw the first Seattle Fringe Festival in many years. It was a modest affair, but good enough to justify another go this year. As of press time, artists and schedules for 2013 had yet to be announced. Check the website for details.

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# SEATTLE MUSICAL THEATER

7120 67th Ave NE, seattlemusical-theatre.org  
**Dirty Harry Soundscapes** (Sept 12-Oct 5): Based on the 1988 Steve Martin/Michael Caine comedy, this musical about con men on the French Riviera, written by Jeffrey Lane and David Yazbek, was nominated for a cartoon of Tony Awards in 2005.

# SEATTLE PUBLIC THEATER

**Bathhouse Theater**, 7312 W Green Lake Dr N, 524-1300, seattlepublictheater.org

**The Reclam of Whispering Ghosts: If Truman Met Einstein** (Through Sept 15): A play about an American GI and a young Japanese woman killed at Hiroshima who meet in the Barão—a trio of Buddhist afterlife—and to try to retroactively influence history so that President Truman might have met Albert Einstein and the USA's approach to warfare might have been different. Directed by Arne Zaslav.

**Broke-ology** (Sept 27-Oct 20): In this play by Nathan Loeb Jackson, adult brothers cope with the failing health of an aging parent and the associated emotional and financial challenges. Directed by Valerie Curtis-Newton, produced in association with the Hansberry Project.

**The Habit** (Nov 15-Dec 1): All-new sketch material from the well-loved Seattle comedy group.

# SEATTLE SHAKESPEARE COMPANY

Center Theater, Seattle Center Armory, 731-8222, seattleshakespeare.org

**Much Ado About Nothing** (Oct 23-Nov 17): "I can see he's not in your good books." "No, and if he were, I would burn my library." Directed by George Mount.

# SKYLARK CAFE & CLUB

3803 Delridge Way SW, 925-2111  
**Westside Burlesque Revue** (Ongoing): A monthly show with a rotating roster of burlesque performers.

# SPECTRUM DANCE THEATER

800 Lake Washington Blvd., 325-4161, spectrumdance.org  
**Studio Series** (Oct 4-Oct 20): *Truth and Betrayal* by Cyrus Khambhati and *Prodigal* by Donald Byrd, which reflect the themes of Spectrum's 2013/2014 season: sex, race, and religion.

# STONE SHOP THEATER

4035 Stone Way N, 633-1883, brownpaperickets.com

**Noël Coward Comedy Duo** (Nov 8-30): Two short plays by Noël Coward: *Hands Across the Sea* (a comedy about a gossip, socialite, mistaken identities, and people overhearing things they shouldn't) and *Still Life* (one of Coward's most sentimental plays, which tracks the evolution of a secret and serious affair, and inspired the film *Brief Encounter*). Directed by Theresa Thurman.

# STRAWBERRY THEATER WORKSHOP

Lee Center for the Arts, 905 125th Ave. SW, 880-4806, strawberrystudio.com

**The Douglas Paasch Playhouse** (Oct 3-6): A 185-minute puppet show, including performances, in honor of the late Douglas Paasch, who contributed

unusual and inventive puppets to productions at Seattle Children's Theater and Strawberry Theater Workshop, including his personal life-filled, stylistically roughhewn creations for the Woody Guthrie musical biography *This Land*.

# TAPROOT THEATER

204 N 85th St., 781-9707, taproot-theatre.org

**The Matchmaker** (Sept 20-Oct 19): Thornton Wilder's play about love and money that inspired the musical *Hello, Dolly!*

**Le Club Noël** (Nov 22-Dec 28): Prozac's Christmas show is a world premiere by Candace and Sam Vance, in which they re-create a holiday-season cabaret show in Paris on the verge of WWII.

# TEATRO ZINZANNI

222 Mercer St., 800-0115, dreams.zinzanni.org

**Ali! Caesar: Forbidden Oasis** (Sept 12-Jan 26): Frank Ferrante returns to his recurring character Chief Caesar along with a Ukrainian contortionist, a trapeze act, the acrobats Les Petits Félins, and former Cirque du Soleil performer Andrea Conway Doba.

# THEATER OFF JACKSON

409 Seventh Ave S, 340-1049, theatroffjackson.org

**The Fussy Cloud Puppet Slam: Volume VII** (Sept 28): Puppetry for adults, hosted by comedian Emmett Montgomery.

**Animal Crackers** (Oct 10-Nov 9): Printer's Devil Theater presents another gallows-humor, noir-inflected puppet show from Sgt. Rigby and His Amazing Silhouettes, this one about a hardboiled chicken. (GET IT?)

# TPS THEATER 4

Seattle Center Armory, 770-0370, tpsonline.org

**The Raft** (Through Sept 14): In this new play by local writer Ben Elmer, two callow young friends are stuck together in a lifeboat after a rogue wave smashes the pleasure boat they are on with their friends and family. As they run out of food and water, they distract themselves by inventing a disaster movie starring Matt Damon. Starring and directed by Ryan Sanders and Mike Mathieu (of the *Cody Rivers* shows).

# UNEXPECTED PRODUCTIONS

1428 Post Alley, 587-2414, unexpectedproductions.org

**Break Up Songs** (Through Sept 21): Impersonative emotional catharsis inspired by the termination of relationships.

**Words, Sounds, Silence** (Through 28): An improvisation that dwells in the spaces between the words.

**Campfire** (Sept 26-Oct 31): An improvisational tapestry of tall tales told around the proverbial campfire.

**Cannibal! The Musical!** (Oct 4-Nov 2): Trey Parker, of *South Park* fame, composed this ode to the only man ever convicted of cannibalism in America, Alfred "Alfred" Packer.

**Duo Comedy Showcase** (Ongoing): Competing duos perform comedy and improv, tournament-style.

**185 Buddhas Walk into a Bar** (Nov 8-9): Zen and the art of improvisation. A one-woman show from Amanda Rountree.

**Alin Improvised Christmas Carol** (Nov 29-Dec 28): The improv-dickens yuletide classic returns.

# UNICORN

1118 E Pike St., 437-2532, unicorn-seattle.com

**Mimosas with Mama** (Ongoing): The demise of the Broadway Grill cannot stop drag diva Mama Tits from hosting this brunch buffet with the titular mimosas and a drag cabaret to go along with Newfound Mama's (the very festive) Narniah, in the basement of the Unicorn.

# VELOCITY DANCE CENTER

1621 12th Ave, 325-8773, velocitydancecenter.org

**Daniel Linehan Performances** (Sept 12-14): The West Coast premiere of his internationally acclaimed piece on *Everything*, which the New Yorker described as a "self-reflexive tour de force," plus commentary on Linehan's experience "carving out a dance career in the US and Europe."

**The Fall Kick-off and Big Bang! Party** (Sept 26-29): Velocity kicks off its fall season with a series of parties and performances featuring Jody Kuehner (Cherodona Shinnat of Cherodona and Lou fame) and Stranger Genius Award finalist Pat Gagne, Amy O'Neil, and Zoe Scofield/Juniper Shuey, plus work by Kate Walsh, Alice Gostl, and many others.

# WASHINGTON ENSEMBLE THEATER

608 19th Ave E, washingtonensemble.org

**Bengal Tiger at the Baghdad Zoo** (Sept 19-Oct 7): A large tiger roams the streets of Baghdad thinking about the meaning of life in this Pulitzer Prize-nominated play by Rajiv Joseph. Directed by Michael Place, starring Mike Dooly as the tiger, Ali el-Gasbi as Usayn Hussein, Ryan Higgins as an American soldier, and many others.

# WEST OF LENIN

203 N 36th St, 352-1777, westoflenin.com

**Soft Click of a Switch** (Sept 12-28): A disaffected young man and a morose middle-aged man called, in one London review, "the Rosencranz and Guildenstern of the 21st century"—meet, then learn how to make bombs from a library book. Things start exploding. Starring Brandon Ryan and Mark Landolf, directed by Peggy Garono.

**Sandwich Radio Live!** (Oct 21): The Sandwich Artists Collective (Leslie Law, Scott Augustson, Paul Mullin, Elizabeth Heffron, Charles Leggett, and many others) presents another of its quarterly live radio shows with music, short plays, take-aways, and other stuff. This round's theme is "how."

**5th of July** (Oct 4-26): A Lanford Wilson play about a gay, lesbian Vietnam vet and his lover hosting a group of old friends and family at a rural Missouri farmhouse. Directed by Jeffrey Beckman.

# WING-IT PRODUCTIONS

5510 University Way NE, wingit-productions.com

**Jet City Improv** (Ongoing): An improv institution.

**Men of Action** (Through Sept 20): Exotic adventure improv in the vein of *Raiders of the Lost Ark*.

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OCTOBER 12th, 6 pm  
**"DIVINITY"**  
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# CLASSICAL MUSIC & OPERA

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## SEATTLE SYMPHONY

Benaroya Hall unless otherwise noted: 200 University St. 215-4700, [seattlesymphony.org](http://seattlesymphony.org)

### The Legend of Zelda: Symphony of the Goddesses

(Sept. 12): Videos from 25 years of the game's history play, huge, on a screen above the orchestra while soundtrack scores rise up from below.

### Opening Night Concert & Gala

(Sept. 15): The Symphony's season-opener features star pianist Lang Lang (Prokofiev's Piano Concerto No. 3) and the Seattle Symphony Chorus and Seattle Symphony performing folk-inspired music by Brahms, Dvorak, and Bartok, plus Borodin's Polovtsian Dances (which once inspired Warren G, so there's that). If you want to get really downed up, there are private pre-concert receptions and a glittery post-concert gala dinner. The music will be the main course, given Ludovic Morlot's fresh direction.

**Morlot Conducts Ravel** (Sept. 15): French pianist Jean-Yves Thibaudet on an all-Ravel program that includes the Piano Concerto in G Major, the Piano Concerto in D Major (for left hand), and Bolero.

**Symphony Untold: Ravel** (Sept. 20): Untold concerts have an earlier start time and a shorter format with no intermission. This is the same Ravel program as on September 19 and 21 but without the concert.

**Gershwin's Porgy and Bess** (Sept. 26-29): Selections from the American opera.

**Beethoven's Triple Concerto** (Oct. 3, 5, 6): Thomas Dausgaard guest-conducts, with Alina Pogostkina, violin, Andreas Brantelid, cello, and Christian Iile Hadland, piano, performing Beethoven, followed by Schubert's Symphony in that clarion C major.

**Mozart's Piano Concerto No. 23** (Oct. 12): Guest conductor Andrew Manze leads the orchestra and pianist Simone Dinnerstein in the program of Mozart, Purcell, and Vaughan Williams's Symphony No. 5.

**Andrea Schiffré** (Oct. 11): The acclaimed pianist, alone on the stage, performing the acclaimed Goldberg Variations of Bach. This will be good.

**Mozart's Symphony No. 29** (Oct. 12-19): A program of Mozart and Dittersdorf led by Sillan Kurki. [Untitled Series] **Carl O'Nine Tails** (Oct. 18): Musicians of the Seattle Symphony start this season's late-night new-music series in Benaroya's comfy, glittery lobby with John Zorn's felicitous string quartet. The 13-minute, written in 1988, quilts together various styles using a jump-cut technique inspired by Jean-Luc Godard. The other pieces in the lineup are Stravinsky's Quintet by Tony Dileonzo



**The Daughter of the Regiment**  
Oct. 19-Nov. 2, Seattle Opera

and Veiled Echoes by Lior Navok. Afterward, you'll be able to stick around for drinks and ask the musicians questions.

**Haydn & Tchaikovsky** (Oct. 24, 26, 27): Cellist Pavel Gornitskiy performs Haydn's Concerto in C Major, led by guest conductor Toralf Sævi. Also on the program: Elgar, Tchaikovsky's Serenade for Strings, and the so-called Mozart Symphony No. 37, which in the early 20th century was reattributed to Michael Haydn, but with its introduction written by Mozart.

**Bernadette Peters with Seattle Symphony** (Oct. 25): If any tiny person could take on a wall of orchestral sound, it'd be Bernadette Peters. She'll do Broadway songs.

**Stephen Cleobury Organ Recital** (Oct. 28): British organist/director of King's College Choir performs works by Bach, Mendelssohn, Vienne, and more. **Hitchcock's Psycho** (Oct. 30-31): Seattle Symphony live-cores the movie as it plays on the big screen above. Conducted by Adam Stern. **Handel & Vivaldi** (Nov. 1-2): Baroque music featuring Zartouhi Dombourian-Eby, piccolo, and conducted by Tania Miller. Handel, Geminiani, C.P.E. Bach, Vivaldi, and Corelli.

**Beethoven & Piazzolla** (Nov. 3): A chamber-music matinee with Symphony musicians performing music by Beethoven, Schullhof, Bove, Villa-Lobos, and Piazzolla. **Mahler's Sixth** (Nov. 7, 9): Last season, Morlot took on Mahler's

lighthearted Fourth Symphony, and now it's on the "Tragic" No. 6, which he'll lead into with the estimate Naxos by Boulez.

**Beyond the Score: The Tristan Effect** (Nov. 10): A multimedia performance, with narration, of Wagner's *Tristan und Isolde*, the opera with maybe the most famous chord in history.

**Morlot Conducts Beethoven's "Pastoral"** (Nov. 14-16): Renaud Capuçon presents the US premiere of Pascal Dusapin's Violin Concerto on a program that begins with Sibelius and ends in the Beethoven finale.

**Venard's Requiem** (Nov. 21, 23, 24): In honor of the 30-year tenure of departing director Spelghe Jenkins at Seattle Opera, Seattle Symphony presents the choral

masterwork, conducted by Morlot. **Home for the Holidays** (Dec. 5-8): Carols and fireside warmth and whatnot.

## SEATTLE OPERA

McCauley Hall unless otherwise noted: 321 Mercer St. 733-9725, [seattleopera.org](http://seattleopera.org)

### La fille du régiment (The Daughter of the Regiment)

(Oct. 19-Nov. 2): After a summer of heavy Wagner—the Ring cycle—it is time for bel canto. Bel canto: Think of Rossini's *William Tell* overture, that day-at-the-races series of runs and rumbles and thrills, those musical challenges that are somehow also light on the ear. This is what you get in Gaetano Donizetti's 1840 opera *La fille du régiment*, a romantic comedy—that has nine high Cs in a single tenor aria—from the period after the baroque, after it was not really cool to castrate singers on the regular (phew), and before the armies of Wagner rose up. This particular traveling production originated in Bologna, and re-sets the story of Marie, an orphan raised by a whole regiment of French soldiers (!), in the 1940s. Marie will be sung on opening night by Sarah Coburn, opposite tenor Lawrence Brownlee as Tonio. Both are alumni of Seattle Opera's Young Artists Program and were seen in Rossini's 2011 production of Rossini's *The Barber of Seville*. (Terri Richter Franklin and Andrew Sienkiewicz, another Young Artists pair, lead the second cast.) The running time is only two and a half hours, with an intermission. This is frothy fun, and a high-wire act: a certain kind of opera par excellence. In French with English titles.

## WAYWARD MUSIC SERIES

Good Shepherd Center's Chapel Performance Space, 4649 Sunnyside Ave. N., Fourth Floor, [waywardmusic.blogspot.com](http://waywardmusic.blogspot.com)

**Danse Perdue** (Sept. 19): Butch with live music.

**Matthew Ostrowski** (Sept. 20): Nucleus electronic.

**Paul Hoskins** (Sept. 21): The Seattle improv veteran doing his annual solo contrabass clarinet concert.

**Gust Burns** (Sept. 27): Spotlight on the pianist who leads the Seattle Improvised Music Festival.

**Hanna Benn and Kelly Wyse** (Sept. 28): A composer and a pianist (walk into a bar...)

**Das Obse Trio** (Oct. 3): Obse is the persnickiest instrument. The program is new works by Doug Buchanan, Sean Doyle, Stephen Edwards, Gary Powell Nash, Michael Rickleton, and Ursula Sahagian.

**S. Eric Scribner** (Oct. 4): The Seattle composer of the Seattle Opera's *La Traviata*.

**UW Composers Collective** (Oct. 5)

**Fisher Ensemble** (Oct. 11): Presenting various artists TBA. **Adrienne Varner** (Oct. 12): The Portland pianist performs music of Gardner Jenkins.

**Byron Au Young** (Oct. 19): Nonesuch's feature music by the marvel of a composer, whose most recent "comic-rap-scrap-metal-opera," *Stuck in Seattle*, based on a true story, had its debut earlier this year at American Conservatory Theater in San Francisco. Rumor is that Stuck traveler may go up locally soon. Au Young is based in Seattle. In the meantime, here you'll see whatever he has his hands on even in an intimate setting.

**Lori Goldston** (Oct. 23): The 2012 Stranger Genius Award winner in music does her thing.

**Seattle Composers' Salon** (Nov. 1)

**Immersound Presents** (Nov. 8): Canadian electronic artist Tim Hecker.

**Brad Sherman** (Nov. 9): The Seattle composer.

**Neil Welch** (Nov. 14): The man who brings sounds out of the saxophone that you didn't know were in there.

**David Hahn** (Nov. 15): The Seattle composer.

**R. Andrew Lee, November** (Nov. 16): Pay attention, because Nonesuch and The Box Is Empty are only presenting this experience for one night, this is R. Andrew Lee performing Dennis Johnson's "5-hour, nearly lost proto-minimalist masterpiece, *November*, for solo piano." Johnson, who lives off-grid in the Bay Area and hasn't been involved in music since around 1962, wrote this piece in 1955, and it will be recently rescored. Given its stylistic firestorm, it may well be the first piece of minimalism, and it was a wellspring of inspiration for La Monte Young's *The Well-Tuned Piano* and so on. Lee is responsible for its premiere recording, so he probably knows it just about better than anyone else living in a shack off the grid in the Bay Area these days.

**Seattle Modern Orchestra** (Nov. 22)

**Tom Baker** (Nov. 23): The Seattle composer.

## MEANY HALL

University of Washington campus at 15th Ave NE and NE 40th St. 655-2742, [meany.org](http://meany.org)

**Emerson String Quartet** (Oct. 15): The mighty Emerson has had its first roster change in 34 years: the departure of cellist David Franklin, replaced by Paul Watkins.

The quartet earned a double standing ovation in Washington, DC, in May, with Watkins onstage, and Pulitzer-winning critic Philip Kennicott wrote in the *Washington Post* that the Emerson is still, as always, pretty much "the professor at the party who refuses to dance." "They will never smother the music with love, but they always treat it and the audience with profound respect." UW prof and favorite Seattle pianist Graig Sheppard will join them for Shostakovich's Piano Quintet in 6 minor.

**Musical of Today: Garth Knox** (Oct. 22): Acclaimed solo violinist Garth Knox updates music of the past via the viola d'amore and the medieval fiddle. Here he performs solo and collaboratively with members of the Seattle Modern Orchestra and UW faculty violin Mela Watras.

**University Symphony** (Oct. 24): UW's oldest soloist University Symphony performances since they are relatively routine, but this is your chance to see David Alexander Rabbene, newly appointed director of orchestra activities at UW, conduct the orchestra in works by Beethoven (we don't usually list Beethoven), and Hindemith. (Faculty member) Seattle Symphony principal trumpet David Gordon is soloist on the Hindemith *Concerto for Trumpet*.

**Mailhead Series** (Oct. 29): Acclaimed percussionist Alex Acland, known for his work with Weather Report, is joined by UW locally soon. Alex Acland, Thomas Collier, bassist Dan Olson, and pianist Don Gruzin in a program of original works for percussion ensemble.



**Osgood Sheppard: Mostly Brahms** (Nov 5): The faculty pianist performs the first and last published solo piano pieces by Brahms, the Opus 4 Scherzo and the two great sets of Klavierstücke, Opuses 118 and 119. Finishing the concert is the majestic Schumann Fantasy in C, Opus 17.

**André Watts** (Nov 7): A local appearance by the international superstar pianist who once substituted for an ailing Glenn Gould and performed for Leonard Bernstein after a childhood spent as an army brat with a Hungarian mother and African American father. Scarlatti, Mozart, Ligeti, Debussy, Rachmaninoff, and Beethoven's Appassionata are on the program.

**AnDa Union** (Nov 8): Seattle debut for these 10 singers and players specializing in traditional Mongolian music. Cool.

**DXARTS: An Evening of Electro-Acoustic Music** (Nov 14): The Center for Digital Arts and Experimental Media traces a line through electro-acoustic musical history.

**Modigliani Quartet** (Nov 19): The young Paris-based quartet with the same name as the early 20th-century Italian painter of long faces. They'll do Arnie, Beethoven, and Debussy, mixing it right up.

**UW Gospel Choir** (Dec 2): We're taking 100 voices. Led by Phyllis Byrdwell.

**Silent Night, Joyous Night** (Dec 4): Variations on Silent Night in honor of composer Franz Bruber's 150th birthday by UW vocal ensembles (Chamber Singers, University Chorale, Gospel Choir, and more).

## TOWN HALL

1119 Eighth Ave, 652-4255, townhallseattle.org

**Roomful of Teeth** (Sept 19): Vocal octet Roomful of Teeth, founded in 2009, has gone on to win all manner of awards, topped charts, and be called an "unnamable thrill" by Pitchfork. One of its members, Caroline Shaw, was awarded a 2013 Pulitzer Prize in Music for her composition *Partita*, a piece the group performs. Essentially, if you have any love for the human voice or musical greatness, don't miss this night. It even begins with a free happy hour in which Town Hall music director Joshua Roman will announce the whole 2013-2014 season of music at Town Hall, and discuss the ideas behind the notes.

**Early Music Guild presents Musica Transalpina** (Oct 12): Seattle Baroque Orchestra is led by guest director and violinist Elizabeth Blumenstock in a program inspired by the passionate vocal style of 17th-century Italian opera, featuring sonatas for solo violin, duos, and trios, and various sonatas for the full ensemble, composed by Castello, Uccellini, Turini, Biber, and Schmelzer.

**Enso String Quartet** (Nov 6): Puccini, Verdi, and Strauss are beloved opera composers. Seriously beloved. Their music is sweeping and soaring and big, right? True, all true. Except that they also wrote chamber music. String quartets, for instance. Which nobody plays. Enso String Quartet will. The young players are doing an entire program of quartets by opera composers: the vocal and orchestral greats speaking in another language.

**Morton Subotnick & Lillevan** (Nov 9): This is awesome. Morton Subotnick is an electronic music legend, the co-developer of the original Buchla synthesizer, and the writer of the 1967 classic *Silver Apples of the Moon*. Berlin-based video artist Lillevan is cofounder of the visual/audio group Rechenzentrum. Together, in a program called *From Silver Apples of the Moon to a Sky of Cloudless Sulphur*, they'll span 50 years of Subotnick's experiments, analog to digital and back and forth again, electronica-time collapsing in on itself in loops.

**Early Music Guild presents Lucidarium** (Nov 16): The Italian medieval and Renaissance ensemble Lucidarium is doing an entire concert of Jewish traditions—"party music" celebrating life. This means recorders, pipe and tabor, dulciana, lute, colascione, viola da mano, percussion, hammer dulcimer, and Renaissance guitar. It's una festa Ebraica.

## CORNISH COLLEGE OF THE ARTS

710 E Roy St, 726-5151, cornish.edu

**Mid-Day Music: Paul Taub** (Sept 26): Henry Dreyfuss Brant was a Canadian-born American composer who lived from 1913 to 2008 and wrote many excellent pieces of "spatialized" music, but prior to those, he also wrote one wild composition for an ensemble of 11 flutes. It's called *Angels and Devils* (1932), and the remarkable Seattle flutist Paul Taub will lead a performance of it at Cornish for this lunchtime concert. No other lunch will be like this one.

**What Would Alice Say?** (Nov 14): This is not

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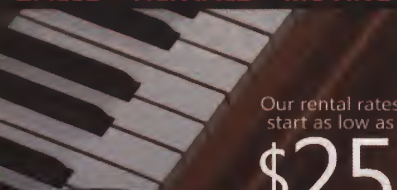
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KITSAP BANK

### CLASSICAL CALENDAR

about Alice, the troubled teenager from the 1971 book and the Jefferson Airplane lyrics, but rather Alice of Wonderland. Featuring soprano Natalie Lerch, baritone Robert Wade, and pianist Gulnere Saenger.

**Maria Kaila** (Nov 24): A solo piano recital of works by Sibelius and others from the Finlandia Foundation National Performer of the Year 2013.

**Back-Gamel** (Dec 8): Gamelan and baroque music come together? That's how Cornish describes this listing, which sounds potentially neat.

### QUEEN ANNE CHRISTIAN CHURCH

1316 Third Ave W, 726-6088, galleryconcerts.org

**The Three Cellists Play Bach** (Nov 2-3): Cellists Meg Brennan, Page Smith, and Nathan Whittaker present for you all six of Bach's Cello Suites, one through three on Saturday and four through six on Sunday. A work for three cellists by Boccherini closes each program.

**A Baroque Christmas with Ellen Hargis** (Nov 30-Dec 1): Hargis, "one of baroque music's most renowned sopranos," performs arias and traditional carols from France, Germany, Spain, and Italy, accompanied by violin, viola da gamba, and harpsichord.

### THE ESOTERIC

Venues vary, 935-7779, theesoteric.org

**AEONIA** (Sept 20-22): Over and above their artistic achievement, the Esoterics have always devoted themselves to social justice: a part of the proceeds from this concert will be donated to Beyond the Bridge, a local foundation that supports LGBTQ youth at risk of suicide. One of the compositions is based on verses by Dan-Eric Slocum, a friend of the Esoterics who took his own life in February 2012. Slocum was a local journalist (at KOMO News) and poet, and published in a blog called The Eternity Door: Esoterics founding director Eric Banks post-humously formed his writings into a 20-minute stream-of-consciousness meditation for double chorus a cappella. Joining this piece on the program are recent compositions by the group's composer-in-residence, Donald Skivlin, and the three winners of the group's annual choral composition competition: Stephen Feigenbaum, Joseph Gregorio, and Imran Habib. (Open dress rehearsal with composers at 7 pm Sept 20 at Queen Anne Christian Church, 1316 Third Ave W; concerts at 8 pm Sept 21 at St. Joseph Church, 732 Second Ave E and 2 pm Sept 22 at Holy Rosary Catholic Church, 4142 42nd Ave SW)

**PROFANA** (Nov 22-24): In November and December, the Esoterics will perform two separate centennial concerts around the music of Benjamin Britten. The first will include every single one of Britten's secular choral works, and the second (Dec 6-8) will include every single one of his sacred works. So far, the roster for these concerts includes 64 singers in three separate ensembles. (Details TBA, check website)

**SEATTLE WOMEN'S CHORUS**  
Saint Mark's Episcopal Cathedral,

flyinghouse.org

**Hallows in the Cathedral** (Oct 18, 19, 25-30): Seattle Women's Chorus is taking advantage of the echoing halls of the cathedral for a spooky concert with an "eclectic mix of music and creative staging."

### SEATTLE MEN'S CHORUS

Benaroya Hall, flyinghouse.org

**Play It Again, Saint** (Nov 30-Dec 1, 8-9, 15-16, 22): Starting Tony Award winner Levi Kreis, Seattle Men's Chorus kicks off the holiday season Thanksgiving weekend with favorite tunes and new songs. Cheesecake never felt so good.

### Festivals & Events

**Steve Peters's Lições from the Ancestors** (Sept 20-Nov 8, Jack Straw New Media Gallery, jackstraw.org): In 2011, in a chapel in Nossa Senhora de Conceição in Nodari, Steve Peters created a sound installation involving chapel bells, spoken names of the region's human ancestors, spoken common names of local flora and fauna, and some Latin names of the same natural organic life. This reworked presentation brings the chapel to Seattle. Incidentally, Peters is also the mastermind behind the excellently independent Nonesplus! new-music series at Chapel Performance Space in Wallingford. He is quietly responsible for a whole lot of good. (Artist talk at Jack Straw Oct 18.)

**Broken Bow Ensemble Presents Mer** (Sept 21 and 26, Rainier Valley Cultural Center and Chapel Performance Space, johnstemsullivan.com): John Yelke is a tremendously interesting human you should start watching this minute. He listens for natural rhythms and follows them. Otherwise he's pretty unlimited. He writes for all kinds of instruments, including a bicycle-powered synthesizer, and himself is a double bass player. (In the summer months, he performs by carting his bass around behind his bicycle in a costume trailer. He also happens to run sound and live ops for the Frye Art Museum on the side.) This past year, we saw his work at the ONKOF Festival, where he and Nat Evans set up the transporting (true), it was Space Wea Her Listening Booth, inspired by the northern lights. Now, an ensemble "teke founded, Broken Bow Ensemble, with 26 strings and woodwinds, will present his new, 40-minute composition guided by local tide data, called Mer.

**Seattle Classical Guitar Society: Andrew York** (Sept 28 at Benaroya Hall, Sept 29 at Brechmen Auditorium at UW, music.washington.edu): Acclaimed classical guitarist York performs a concert, then the next day leads a guitar master class with students of Michael Partington at UW. (Master classes can be fun to watch if you're curious about the instrument, or about the forms that musical mentorship takes, even if you don't play yourself.)

**French Organ Festival** (Oct 9-11, St. James Cathedral and Kane Hall, music.washington.edu): John-Baptiste Robin, organist at Versailles (!), leads two

master classes with UW music students and performs a concert of French organ music in this three-day festival.

**Seattle Sings** (Oct 11-12, Saint Mark's Cathedral, settletings.org): The Greater Seattle Choral Consortium is having its first-ever choral festival: two days, 27 local ensembles, and original works by four Northwest composers. All inside Saint Mark's Cathedral, which has great acoustics. It'd be worth hearing dogs bark there. Admission, unthinkably, is free. If you don't go, you may be unwell.

**Vashon Chamber Music** (Oct 18 and Nov 8, Vashon Allied Arts, vashonalliedarts.org): The first two concerts of the annual chamber music series, which puts sparkling talent right next to you in the intimate environment of Vashon Allied Arts, feature the music of Beethoven, Brahms, and Prokofiev (Oct 18), and Mozart and Rachmaninoff (Nov 8).

**Halloween Organ Concert** (Oct 26, St. Kane Hall, music.washington.edu): Because who doesn't want to hear Bach's Toccata and Fugue in D minor at Halloween? Featuring students of UW organ faculty member Carole Terry.

**Seattle Classical Guitar Society: The Katona Twins** (Nov 9 at Benaroya Hall, Nov 10 at Brechmen Auditorium at UW, music.washington.edu): The Hungarian duo performs one night, then leads a master class for students the next day.

**Simple Measures Cello Divas II** (Nov 15 at Town Hall, Nov 17 at Mount Baker Community Club, simplemeasures.org): Matt Haimovitz is the cellist who made his name playing in bars and clubs rather than holly-toy concert halls (although he's played in plenty of those, too). He'll play anything, beautiful and he is terrific. He's the perfect match with the Seattle group Simple Measures, whose motto is "Chamber Music 98% Holly-Totally Free," and this is his second time on their bill. This time, in Simple Measures' second concert of works for all cellos, Haimovitz will perform his classic, solo Bach, while the ensemble will play everything from Apocalypsis (a four-cello heavy metal band from Finland) to Martinu (the early 20th-century Czech composer).

**Circle of Friends: Music of Brahms, Schubert, and Mendelssohn** (Dec 1, Brechmen Auditorium at UW, music.washington.edu): Circle of Friends No. 8, not the early Minnie Driver movie, in which she still has feelings on her bones. Rather, this concert pertains to the close friendships of Clara and Robert Schumann, Felix and Fanny Mendelssohn, and Johannes Brahms. "Constitute one of the most remarkable orbits of interactions in musical history," and UW piano professor Robin McCabe hosts a personal tour through them, with performance, commentary, and narration. If Minnie Driver wants to attend, she is welcome.

**Cultural Crossroads** (Dec 8, Brechmen Auditorium at UW, music.washington.edu): A concert featuring legendary American composers and artists with Lithuanian heritage (from Copland to Philip Glass to Helmut Gernsheim), led by UW faculty artist Dainius Valcelskis and his wife, Asta.



# SOME OF THAT JAZZ

What I'm Most Looking Forward to This Season | by Charles Mudede

**T**his is the season of Seattle's premier jazz event, the Earshot Jazz Festival, which is celebrating a quarter century of existence. Because the festival consumes a considerable part of the local jazz world during its long run (Oct 1–Nov 17), almost this entire calendar is consumed by what I consider to be its main (or most interesting) attractions.

## TUES 10/1

**Keith Jarrett, Gary Peacock, Jack DeJohnette: 30th Anniversary Concert**

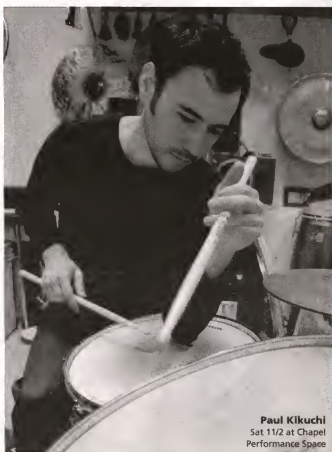
Back in 1983, the great Keith Jarrett (piano) joined forces with the great Gary Peacock (bass) and the great Jack DeJohnette (drums) to release two significant records, *Standards, Vol. 1* and *Standards, Vol. 2*. The jazz on these recordings is solid, beautiful, and simply stated. There is no wizardry on these recordings, but a display of mastery not only by the players but jazz itself. This is jazz with the confidence of a major institution that has a huge institutional memory. Indeed, tonight's performance is a celebration of the memory of the recordings (*Vol. 1* and *Vol. 2*), which happened 30 years ago. For those who do not know of Jarrett, he is famous for participating in the electrified end of Miles Davis's history-making career, for his own solo masterpiece *The Köln Concert*, for pretty much giving new age music its sound and flavor (check out George Winston), and, finally, for bawling audiences around the world from taking pictures of his performances (check out the other Perugia controversy).  
**Benicelli Hall, 300 University St., 215-4747, earshot.org, 8 pm, \$30–\$125, all ages**

## SAT 10/26

**Patricia Barber**  
Many critics praise Patricia Barber, the Chicago-born pianist/singer who has released several albums with the prestigious Blue Note, for her vocals, but the most pleasure I get out of her work is found in the way she plays the piano. Barber has a very natural and pendulum-smooth sense of swing, and yet she also does not surrender everything to the easy dominance of that swing. She often disrupts it, teases it, ghosts it, troubles it—but never ever derails it.  
**Town Hall, 119 Eighth Ave., 800-838-3006, earshot.org, 8 pm, \$35, all ages**

## FRI 11/1

**Mar Seales Group**  
It is appropriate that Mar Seales is a professor of jazz piano at the University of Washington, because he often plays the kind of instruments much like the sonar echolocation of the deepest parts of American popular music. On songs like "Deep River," which is on his excellent 2004 album *A Time, A Place, A Journey...*, we hear not only the ghosts of early jazz, blues, and spirituals, but also the raw soul of black American music. Seales is to say, American classical and popular music, which is, of course, the black American voice itself. Tonight, Seales celebrates the 550th anniversary of a new CD.  
**Tula's, 2214 Second Ave., 443-4221, earshot.org, 7:30 pm, \$16, all ages**



**Paul Kikuchi**  
Sat 11/2 at Chapel Performance Space

## SAT 11/2

**Paul Kikuchi's Bat of No Bird Island**  
If you enter the ever-expanding universe of YouTube, you will find an enchanting video of Paul Kikuchi, a Seattle-based percussionist, composer, and sound artist, performing a drum solo in and around the Satsop nuclear

power plant, a massive structure that became the ruins of the nuclear age before it was ever completed. A quarter of it was never realized, as the whole project came to an end in 1983 after millions upon millions of dollars were wasted. Kikuchi plays his ghostly music—which in some ways recalls Toru Takemitsu's soundtrack for the

1960s art house horror movie *Kwaider* (but Kikuchi is much less brutal and nightmarish)—in the ghostly nuclear plant. And because his music is somewhere between natural and deliberate, between wind chimes and the strict order of a composition, we get the sense of the ghost's predicament, which is to be in between being and not being.  
**Chapel Performance Space, 4649 Sunnyside Ave N., 800-838-3006, earshot.org, 8 pm, \$16, all ages**

## FRI 11/5

**Industrial Revelation, Overture**

It can be argued without much effort that the coolest band in Seattle is Industrial Revelation, a quartet that has a jazz foundation but is not musically confined by jazz. But why may it be the coolest band in town? For one, Evan Flory-Barnes is the band's bassist; for two, Ahamefule J. Oluo is its trumpeter; for three, Josh Rawlings is its keyboardist; and for four, D'Vonne Lewis is its drummer. Those are the four solid reasons, but here is the big question: Why doesn't Seattle know that it is probably its best and most promising band? It is something like Edgar Allan Poe's "purloined letter"? Something that is so obvious that it is entirely missed? Hopefully, the time of the Industrial Revelation will happen sooner than later.  
**The Royal Room, 5000 Rainier Ave. S., 906-9929, earshot.org, 8 pm, \$12, all ages**

## MON 12/9

**Louis Hayes and the Cannonball Legacy Band**

Though this performance has nothing to do with the Earshot Jazz Festival, it has everything to do with jazz history. Louis Hayes is a Detroit-born drummer who has worked with Horace Silver, "Cool" Carter, Cannonball Adderley, and the man who represents Canada's most significant contribution to the development and institutionalization of jazz's form of classical music, Oscar Peterson. We are lucky to live in a world that has not lost all of its history to the ghost world of the past.  
**Jazz Alley, 2033 Sixth Ave., 441-9729, jazzalley.com, 7:30 pm, \$20–\$50, all ages**

## THE ROYAL ROOM

What's sexy over here at the Royal Room? This is Dani Gurgel and Debora Gurgel performing (Wed. Sept. 11). Why? Because they compose and perform original Brazilian jazz. Need I say more? Brazilian jazz is about as sexy as music can get. It has a sound that really knows how to fuck your ears.  
**5000 Rainier Ave. S., 906-9929, theyroyalroomseattle.com**

## BARCA

**Capitol Hill**  
The name of this bar, which has jazz on Thursdays, is very sexy. The word fills your mouth like an aroused nipple.  
**1510 11th Ave., 325-8263, barcaseattle.com**

## COASTAL KITCHEN

**Capitol Hill**  
What's sexier: jazz or oysters? Let's be honest—and this has nothing to do with the group, Rock Chop Trio (sax, bass, drums), that provides the music for Oysters, Jazz & Booze on Monday nights. The hype is so imagination cannot surpass all of the sex you find in the sack and squeeze of even one raw oyster.  
**297 15th Ave. S., 327-1145, coastalkitchen.com**

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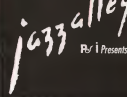
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## THE REST OF THAT JAZZ

The Sexiest Things Around Jazz Town

### JAZZ ALLEY

**Belltown**  
Undoubtedly the sexiest thing happening at Jazz Alley this season is the voice of Meklit Hadero (performing Wed. Sept. 25), an Ethiopian-born and San Francisco-based singer who has released a number of solo albums and worked with local rapper Gabriel Teodosio as CopperWire on the concept album *Earthbound*. One critic describes Hadero's voice as "part sunshine and part cloudy day."  
**2033 Sixth Ave., 441-9729, jazzalley.com**

### TULA'S

**Belltown**  
If you do not know how sexy the local and powerful singer Isabella Du Graf (performing Thurs. Sept. 12) is, then I recommend you enter the universe of YouTube and watch Luce Cadence's "Moonlight." The title of that video says it all.  
**2214 Second Ave., 443-4221, tulas.com**

### THE TRIPLE DOOR

**Uptown**  
Junk Parlor is basically guitarist Jason

Vanderford, a handsome musician who blends two very sexy forms of music: traditional New Orleans jazz and gypsy jazz. This performance (Sun. Oct. 13), which will cost you nothing, happens in the Triple Door's Musiquarium, a space that once had an amazing, dazzling, brilliant light aquarium.  
**216 Union St., 448-4333, thetripledoor.com**

### SERAFINA

**Eastlake**  
The location and atmosphere of this place is just damn sexy. Period.  
**2043 Eastlake Ave. S., 323-0807, serafinaeastlake.com**

### HIROSHI'S

**Eastlake**  
Sushi is sexy.  
**2501 Eastlake Ave. E., 726-4966, hiroshi.com**

### VITO'S

**First Hill**  
The sexiest thing happening at Vito's is one of its regular performers, Jimmie Herrod, a singer who works with Jason Gossel (guitar) and Mark Taylor (saxophone). The three play early, smoky, sexy jazz standards.  
**927 Ninth Ave., 327-4053, vitosseattle.com**

# READINGS & LECTURES

The Best of the Fall's Lit Events | by Paul Constant

## WED 9/11

### James McBride

McBride, who is best known for his excellent memoir *The Color of Water*, will read from his new novel, *Good Lord Bird*. It's about an orphaned male slave child in pre-Civil War America who is mistaken for a girl and named Onion by John Brown. Northwest African American Museum, 7 pm, free

## THURS 9/12

### Cheap Beer & Prose

At this popular reading series, beers are just one dollar a can. The readers this time out are Eli Hattings (author of newish memoir *Clearly Now*, the *Rain*), short story author Alma Garcia, Sean Beaudoin (whose young adult novel *Woe Young Fool* was published in August), and Tara Atkinson (a cofounder of Genius Award finalists APRIL Festival). This is an interesting lineup, for sure.

Hugo House, 7 pm, free

### Langdon Cook

The mushroom-expert author of *Mushroom Hunters: On the Trail of an Underground America* is probably sick of being referred to as a "fun guy." This reading will feature samples of mushrooms for you to eat.

Elliot Bay Book Company, 7 pm, free

## FRI 9/13

### David Montgomery

Just about everybody knows that most religions have some variation of a giant flood in their creation myths. UW geologist Montgomery investigates the truth behind the story in his new book, *The Rocks Don't Lie: A Geologist Investigates Noah's Flood*.

Town Hall, 7:30 pm, \$5

### Bushwick Book Club

The Seattle chapter of the Bushwick Book Club has for years now forced musicians to read. If that wasn't miraculous enough, they also convinced the musicians to write new songs in response to the book they read. This is a kid-friendly performance of songs inspired by *The Wizard of Oz*.

Central Library, 7 pm, free

## SUN 9/15

### A Night at the Bronze

This is a fun event for people who love the television show and comic book series *Buff the Vampire Slayer*. There will be puppets and something called "pique-lastic Photo Ops," along with copies of Jennifer S. Stiller's book *Fan Phenomena: Buffy the Vampire Slayer* available for sale. Costumes are encouraged.

Lucid, 6 pm, free

## MON 9/16

### Breadline

Capitol Hill's zestiest reading series features two Stranger Genius Award-nominated poets: De Skoop and Gary Wayne. They are both lovely readers of their own work. Two other very good poets, Oliver de la Paz and Rick Barot, will be reading, too.

Vermillion, 7 pm, free

## TUES 9/17

### Jorie Graham

Seattle Arts & Lectures program director Rebecca Hoogs is "absolutely terrified" to interview Jorie Graham, the Pulitzer Prize-winning poet. In this first event of SA's annual Poetry Series, "she's one of the great poets of our time," Hoogs explains. "Her work is dense and wonderfully intimidating. I'm wonderfully intimidated."



Clockwise from upper left: Linda Ronstadt, David Sedaris, Jhumpa Lahiri, Allan Gurganus, Lindy West. Jonathan Lethem, Nicholson Baker, Billy Collins, Margaret Atwood.

dated by her."

Beranor Hall, 7:30 pm, \$5-\$50

### Salon of Shame

The Salon of Shame has been going on for a long time in Seattle—in January, they'll be celebrating their 50th show—but it's still very much worth your time. Readers will share real, wine-inducing pieces of writing from their teen years. It's a very funny night of awkward comedy, and it never fails that this calendar editor yawns that he threw out all of his teenage writing as soon as he was old enough to know better.

Theater Off Jackson, 7 pm, \$12

## WED 9/18

### Thomas Kennealy

You know Kennealy best for his book *Schindler's Ark*, which became the movie *Schindler's List*. His new book, *The Daughters of Mars*, is about a pair of sisters who slip up as nurses during World War II, only to survive the sinking of a ship during the Battle of Gallipoli.

Elliot Bay Book Company, 7 pm, free

### Timothy Egan

Who better to deliver the 2013 A. Scott Bullitt Lecture in American History than the local author of very good books *The Worst Hard Time* and *Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis*?

Well, probably Gore Vidal would be better, but Gore Vidal is dead, so stop complaining and enjoy what you've got.

Central Library, 7 pm, free

### A. Scott Berg

Berg's *Wilson* is a thick biography of our

28th president. Hopefully, this book will provide some insight on the strokes that weakened and perhaps incapacitated Wilson at the end of his life, which is one of the more fascinating moments in presidential history.

Town Hall, 7:30 pm, \$5

## THURS 9/19

### Scott Berkun

It's easy to dismiss business books as pabulum, but local author Berkun has written at least one interesting book that resisted that stereotyping. *His Myths of Innovation* provided the classic American idea that innovators step in and change a field all on their own; every innovation is the result of a community. Berkun's new book, *The Year Without Pants*, is about his time working at WordPress.org. Expect to learn something new about business, about tech, and about how we work.

Town Hall, 7:30 pm, \$5

### Jonathan Lethem

Lethem will be reading from his new novel, *Dissident Gardens*, later tonight at the Central Library, but this is something special in addition to that reading. For \$35, you get to join Lethem for an intimate luncheon reading in the pub below Third Place Books Ravenna. That price gets you a copy of the book and lunch from Vios Cafe. You don't get many chances to take part in an event this casual with an author of this stature; I'd call that ticket price a bargain.

Third Place Ravenna, 1 pm, \$35

### Sudhir Virkatesh

The author of *Floating City: A Rogue Sociologist Lost and Found in New York's Underground Economy* will discuss all

the different economies that make a city work, from criminal activity to undocumented immigrants to the secret economies of the very wealthy.

Elliot Bay Book Company, 7 pm, free

## FRI 9/20

### Charles Johnson

So Chinmay helped introduce meditation to the western world. Charles Johnson, who is a local novelist and beloved former UW professor, will be reading selections from Johnson's book *The Jewels of Happiness*. Johnson contributed to the audio book version of *Happiness* and will talk about why the book is important to him.

University Book Store, 7 pm, free

## SUN 9/22

### The Inhabitant Sessions

This is part one of a three-part series fashioned after human anatomy—specifically heads, stomachs, and asses—sponsored in part by Berlin's *Soucient* magazine. Standing in for the head is the Stranger's own Charles Mude, who will give a new talk about zombie neoliberalism and how in the future, everyone is going to be a hustler.

Vermillion, 5 pm, free

### Kathleen Flenniken, Lucia Perillo, and Friends

Press materials list this event, unfortunately, as an "Eco-Poetry group reading." But Flenniken, our state's poet laureate, is actually a good poet, which is rare for poet laureates. In addition, Perillo is a gifted writer who has won a MacArthur Fellowship. The authors are reading in support of a new poetry collection called

The Ecopoetry Anthology.

Elliot Bay Book Company, 3 pm, free

## TUES 9/24

### Terry McMillan

Love her or hate her, you know the names of McMillan's books: *Waiting to Exhale*, *How Stella Got Her Groove Back*, and so on. This event, in support of her new book, *Who Asked You?*, is going to be a capital-E event, and sometimes literary events are a lot of fun.

Central Library, 7 pm, free

### Patricia Churchill

Touching a Nerve is a book by Churchill, who is a neurophysiologist. It's about the connection between what we perceive as our selves and the physicality of our brains, which is the kind of thing that can cause a headache in people who are not accustomed to thinking about it. Ow.

Town Hall, 7:30 pm, free

## WED 9/25

### Christopher Parker

Parker's *Change They Can't Believe In: The Tea Party and Reactionary Politics in America* draws a straight line from historical right-wing groups like "the Know Nothing Party, the Ku Klux Klan of the 1920s, and the John Birch Society" to today's modern Tea Party movement. This is the sort of book that makes you proud to be an American.

University Book Store, 7 pm, free

### Made at Hugo Showcase

Novelists Irene Keller and Eric McMillan will present new work with short story author Ana Silagici. All three authors took part in Hugo House's very worthwhile *Made at Hugo* program, which is like a grant that provides the authors with support and community. This is where they show off what they've learned.

Hugo House, 7 pm, free

## THURS 9/26

### Peter Bagg

Local cartoonist Bagg's latest book is a departure from his usual work: *Woman Rebel* is a comic book biography of Planned Parenthood founder Margaret Sanger. To celebrate the book launch, he's going to appear in conversation with The Stranger's Cienna Madadi.

Town Hall, 7:30 pm, \$5

## SAT 9/28

### Stranger Genius Awards

Tonight's night. Who will join authors like Sherman Alexie, Jim Woodring, Ellen Forney, and Rebecca Brown as a Stranger-certified Genius of literature? Neal Stephenson, Maged Zaher, or the APRIL Festival will walk away from this party \$5,000 richer, and everybody will wear a fancy outfit, get super-dunk, dance their asses off, and be treated to a by Seattle Sound Orchestra.

Shore Theater, 7:30 pm, \$10

### Moore Kashiba

The beloved local genius sushi chef will be reading from his new memoir, *Sushi: Wit, Wisdom and Recipes from a Sushi Pioneer*, on the Bainbridge ferry departing from Seattle at 3 pm. There will be a sushi tasting at a Bainbridge restaurant called The Intentional Table.

Bainbridge Ferry, 3 pm, free

### Brendan Jay Sullivan

*Rivington Was Ours* is a memoir by Lady Gaga friend and acolyte DJ Brendan Jay Sullivan. It's about New York City and the music scene from which Lady Gaga erupted.

Third Place Ravenna, 7 pm, free



SUN 9/29

**Linda Ronstadt**  
Yes, that Linda Ronstadt. She's reading from *Simple Dreams: A Musical Memoir*.  
Town Hall, 7 pm, \$30 (includes book)

MON 9/30

**Nicholas Baker**  
Baker undertakes his first true sequel—*Room Temperature* doesn't quite count as a sequel to *The Mezzanine*, even though it's basically the same concept with his new novel, *Traveling Sprinkler*, which stars the narrator of Baker's *The Anthologist*. This time, our hero wants to write a post-apocalyptic pop song, despite the fact that he's not really good at that kind of thing.  
Town Hall, 7:30 pm, \$5

TUES 10/1

**Nicholas Sparks**  
AAAAAAAAHHHHH!  
AAAAAAAAHHHHH! It's the guy who wrote *The Notebook*! AAAAAAAAAHHHHHHH! Maybe his new book, *The Longest Ride*, features a scene in which Ryan goes to take his shirt off in the rain. AAAAAAAAAHHHHH! [Faints, dies]  
Town Hall, 7 pm, \$25 (admission for two)

**Eric Schlosser**  
The *Fast Food Nation* author reads from his newest nonfiction piece of reportage, *Command and Control: Nuclear Weapons, the Damascus Accident, and the Illusion of Safety*. On the plus side, it probably won't be a stomach-churning as *Nation*. On the minus side, you'll probably feel more powerless when you finish reading this one.  
Central Library, 7 pm, free

WED 10/2

**Jan Marlowe**  
In *Am Troy Darby* is about the death row inmate who convinced America to take a second look at capital punishment.  
Elliott Bay Book Company, 7 pm, free

**Matt Taibbi**  
Given his role as chief bullshitter at *Rolling Stone*, everyone expected Taibbi to be the next Hunter S. Thompson. But what Taibbi does is arguably more valuable: He provides well-reported stories of greed and excess in a time and a nation that's choking on greed and excess. Taibbi didn't fail for the glitz and glamour of celebrity reportage—instead, he ventured out into heavily researched attacks on Goldman Sachs, the Obama administration, and everyone else who's trying to screw over the 99 percent these days. Tonight, Taibbi will give a talk as part of the Sightline Institute's 20th anniversary reading series.  
Town Hall, 7:30 pm, \$5

FRI 10/4

**Paul Harding**  
Harding's novel *Tinkers* came out of nowhere to win the Pulitzer Prize a few years back. His new novel, *Enon*, doesn't have the element of surprise that his previous book did, but those who enjoyed what press materials refer to as the "turbulent emotional odyssey" of his last book will probably find a lot here to enjoy. You have to use amorphous words like that to describe Harding's books, because they're really well-written books about men in New England with internal lives, which means nothing much happens.  
Central Library, 7 pm, free

**Margaret Atwood**  
Atwood is the third and final one of the best debut novels of the last 10 years. Now that I've set expectations so high that they'll never be met, you should still come to this reading for Lahiri's sophomore novel, *The Lowland*. You'll enjoy yourself, I promise.  
Town Hall, 7:30 pm, \$5

MON 10/7

**Kathryn Davis**  
*Duplex* is a novel in which a pair of young lovers find themselves stuck in time, unable to enter an adulthood of "robust and serious, slaves and masters, bodies without souls." This looks like a really delightfully bizarre little mashup of a book.  
Elliott Bay Book Company, 7 pm, free

**Salman Rushdie**  
Rushdie's memoir *Joseph Anton* is not the compelling book you'd think it should be. Even though it's about his life hiding underground during the fatwa that threatened his life, Rushdie manages to make the book feel engrossing and awkward. But still, Rushdie, in *Rushdie*, and you shouldn't miss a chance to see the man live.  
Town Hall, 7:30 pm, \$5

TUES 10/8

**Tom Barabash and Jess Walter**  
Barabash's collection of stories, *Stay up with Me*, features stories that have appeared in *Vin House*, *McSweeney's*, and *7th Quarter Review*. Because short stories are often a hard sell, Barabash is smartly appearing with popular Washington State novelist Jess Walter, who will interview Barabash about being an awesome author.  
Town Hall, 7:30 pm, \$5

WED 10/9

**Allan Gurganus**  
Gurganus is probably the most successful American author to have the word "anus" in his name. His *Oldest Living Confederate Widow Tells All* was one of the best Southern books to land on the best-seller list in recent memory. His new novel, *Local Soul*, according to press materials, intends to bring "Flannery O'Connor kicking into our new century." That's a tall order, right there.  
Elliott Bay Book Company, 7 pm, free

**Alice McDermott**  
McDermott's funeral novel *Charming Billy* was a breakout sensation of a book more than a decade ago. Someone is supposed to detail a woman's life in full, which sounds happily Woolfian. We should all try for a little Woolf every once in a while.  
Central Library, 7 pm, free

THURS 10/10

**Catherine R. Smyka**  
The Furnace reading series at Hollow Earth Radio, which bills itself as "One Writer. One Story. Read to completion (with vigor)," brings author Catherine R. Smyka to share a story with musical accompaniment. Smyka is an award-winning storyteller, the cofounder of *TIGOR Magazine*, and the social media coordinator here at *The Stranger*, which means she's a coworker of mine. Which makes it a little awkward, but I've seen Smyka read, and I assure you that this will be a good time and you'll enjoy the story a whole lot.  
Hollow Earth Radio, 7 pm, free

**Jumpa Lahiri**  
As far as I'm concerned, this is the fall event to beat. Lahiri is an exceptional American novelist, and her book *The Namesake* was

one of the best debut novels of the last 10 years. Now that I've set expectations so high that they'll never be met, you should still come to this reading for Lahiri's sophomore novel, *The Lowland*. You'll enjoy yourself, I promise.  
Town Hall, 7:30 pm, \$5

FRI 10/11

**Malcolm Gladwell**  
The author, who has made a fortune for himself by writing about tiny little sociological ideas, returns after grinding out another book using his tried-and-true formula. This one is titled *David and Goliath*, and it's about exactly what you think it'll be about.  
Town Hall, 7:30 pm, \$5-\$50

**Andrew Dubus III, Nicole Hardy**  
Dubus is a popular novelist and memoirist. He'll be in conversation with Hardy, whose new memoir, *Confessions of a Latter-day Virgin*, was released at the end of the summer. Presumably, they will focus on reading, so local yoga memoirist Claire Dederer will be directing the conversation.  
Town Hall, 7:30 pm, \$5

MON 10/14

**Robert K. Elder**  
The popular film critic reads from his book *The Best Film You've Never Seen*, in which 35 directors take up their favorite obscure films, along with a screening of one of those films.  
Grand Illusion Cinema, 6 pm, free

**Jesse Berling**  
Can someone really be considered "deviant" if everyone has at least one deviant interest? In Berling's new book, *Pure*, the limits of sexual deviance are explored, and we learn how freaky everyday people can get.  
Town Hall, 7:30 pm, \$5

TUES 10/15

**Spartan Lit Party**  
The magazine *Spartan*, which you can find online at *spartanlit.com*, bills itself with the tagline "Minimalist Prose. No Straps." It's about as straightforward a literary magazine as you'll find: a few good pieces of writing, carefully chosen. This is a party to celebrate the online magazine in meatspace. Toga are reportedly encouraged.  
Hugo House, 7 pm, free

**Wenonah Hauter**  
*Foodopoly: The Battle Over the Future of Food and Farming in America* is a well-timed book, since by the time this reading happens, all of Seattle will be in the middle of a serious conversation about genetically modified foods.  
Town Hall, 7:30 pm, \$5

WED 10/16

**Breadline**  
This is a special edition of the Capitol Hill reading series, in which money will be raised for the charity of the audience's choice. Readers include Paul and Stranger writer Sarah Galvin and something called 3 Ninjas that I assume is not the kids' movie.  
Vermilion, 7 pm, free

**Stephen Dunn**  
The Pulitzer Prize-winning poet comes to town for Seattle Arts and Lectures' very good poetry series. One of Dunn's poems encourages people to not ask each other "What are you thinking?" after making love, unless they're really wanting to hear the answer.  
ACCCF Theater, 7:30 pm, \$5-\$55

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# Hugo House presents its 2013-14 Season

**Hugo Literary Series**  
Hear new work on themes from writers and musicians commissioned by Hugo House

**Oct. 18, 2013**  
**Theme: People Will Talk**  
Richard Bausch  
Roxane Gay  
Kary Wayson  
with music by John Osebold

**Nov. 15, 2013**  
**Theme: The Paper Chase**  
Dorothy Allison  
Stephen Elliott  
Kirsten Lunstrum  
with music by Mary Lambert

**Word Works**  
**Writers on Writing**  
Watch the process of genius unfold as writers give craft talks on a certain element of writing they've mastered.

**Oct. 4, 2013**  
**Mary Jo Bang**  
on translation

**Nov. 1, 2013**  
**Pam Houston**  
on dialogue

visit [Hugohouse.org](http://Hugohouse.org) or call 206-322-7030 for more details

# THURS 10/17

**Kate Lebo**  
For years, Lebo has been selling a chapbook of her own creation called *A Commonplace Book of Pie*, which features poems about pie. Now the book has been followed up by local publisher Chalk Music Press. This event features a "pie social" featuring a pie potluck (bring your own pie, eat other people's pies) and then a reading of Lebo's poems, Sam Ligon, and poet Elissa Ball.  
**Hugo House, 6 pm, free**

**Edwidge Danticat**  
The Haitian American writer, who has written more truly goddamn beautiful novels, returns with a new book about a young girl who goes missing from a Haitian fishing town.  
**Town Hall, 7:30 pm, \$5**

## THUR MAGAZINE

*THUR* magazine is a newish publication featuring fiction, nonfiction, poetry, and visual art from queer and queer-aligned artists. This is a launch party for the new, all-ages issue of the magazine, featuring a reading from local authors and a "band or two."  
**Vermillion, 7 pm, free**

## FRI 10/18

**People Will Talk**  
Hugo House's literary series teams three writers and a musician together to produce new work on a theme. The headline here is novelist and short story author Richard Braut, who has quietly built a huge and impressive body of work over the last three decades. He's joined by young fiction author Roxane Gay, local poet Gary Wrayson, who was a finalist for a Genius Award last year. Music will be provided by Stranger Genius John Osobied. There's a lot of genius in this Hugo House event, so don't miss it.  
**Hugo House, 7 pm, \$15-\$25**

## SAT 10/19-SUN 10/20

**GeekGirlCon**  
Seemingly out of nowhere, a team of Seattle women put together a female-centric nerd convention a few years back. It sold out. Clearly, there was demand. Now in its third year, you can expect more of the same concept from GGC: panels discussing sci-fi and fantasy, nerd culture, and everything else you'd expect to find at a con. This event isn't just for women, but if you're the kind of mouth-breathing dick who leers at women in tight costumes at conventions and whines online about where there isn't a White Man Amongst Whore, you should do us all a favor and stay home.  
**Washington State Convention Center, 9 am-10 pm, \$20 day pass/\$35 both days**

## SUN 10/21

**Sara Farizan**  
Two young Iranian girls fall in love in Farizan's novel *If You Could Be Mine*. Since the story takes place in Iran, complications happen.  
**University Book Store, 7 pm, free**

## ALAN WEISMAN

Weisman's *The World Without Us* imagined what the world would be like if humanity just disappeared. Now in his new book, *Countdown*, he imagines what we can do as a species to save the future from the various disasters that are staring us down.  
**Town Hall, 7:30 pm, free**

## TUES 10/22

**Brad Stone**  
Stone's *The Everything Store* books behind the scenes at Amazon.com. He was reportedly given "unprecedented access" to the company's secrets, and the book also features a look at Jeff Bezos, who is the nation's newest newspaperman. After Stone reads, *Stranger Books* editor Paul Constant—who is writing this very sentence—will lead a Q&A session about the

book and about Amazon.  
**Town Hall, 7:30 pm, \$5**

## STEPHEN JIMENEZ

Jimenez, who is an award-winning journalist, reads from his new book, *The Book of Matt: The Truth About the Murder of Matthew Shepard*.  
**University Book Store, 7 pm, free**

## WED 10/23

**Movable Type**  
I've read at length about Movable Type, so I'll just let the premise sell itself this time: Bring the book you're reading to the bar but don't read it. Talk about the book they brought. Be ready to talk about the book you brought. Buy more drinks. Have fun.  
**Vermillion, 7 pm, free**

## THURS 10/24

**Kim Ghattas**  
Ghattas, who is the BBC's State Department Radio and TV correspondent, reads from *The Secretary: A Journey with Hillary Clinton from Beirut to the Heart of American Power*.  
**Central Library, 7 pm, free**

## Mark Helprin

The beloved *Winter's Tale* author returns with *In Sunlight and in Shadow*, which is a book haunted by a glimpse of a beautiful young woman in 1946.  
**Town Hall, 7:30 pm, \$5**

## Jack Straw Presents

This is one of a number of events this fall featuring the 2013 class of Jack Straw Writers. Jack Straw Productions is an organization devoted to helping talented writers learn how to better express their words out loud (and in recorded mediums). To read more about other events, which feature local writers like Diamond Arrindell, Larry Crie, Josephine Ensign, Jennifer Gailley, Jay McIner, Peter Munro, and Judith Skillman, visit [jackstraw.org](http://jackstraw.org).  
**University Book Store, 7 pm, free**

## Will Self

Self is not everyone's idea of a great read. His books are sarcastic, dark, and, if you're into sarcastic and dark things, extraordinary. This reading is support of the paperback release of his newest novel, *Umbrella*, and it might get a little, well, sarcastic and also dark.  
**Central Library, 7 pm, free**

## FRI 10/25

**Karl Ove Knausgaard**  
Norwegian author Knausgaard's memoir, *My Struggle*, received adoring reviews and plenty of attention from small press fanatics. Now he's bringing the newly translated series, *A Man in Love: My Struggle 2*, to Seattle for a very special debut reading. It's not every day you get a chance to meet an author who you people

eagerly comparing to Proust.  
**Elliot Bay Book Company, 7 pm, free**

## Donna Tartt

Tartt's debut novel, *The Secret History*, is a great, twisted literary thriller about students who attend an exclusive school that was reportedly based on Vermont's Kingdon College. Her long-awaited follow-up, *The Little Friend*, was not so well-received. Tartt's rabid fans—seriously, *The Secret History* is incredible—are hoping that her third book, *The Goldfinch*, will rock Tartt out of that sophomore slump.  
**Central Library, 7 pm, free**

## MON 10/28

**Ada Proulx**  
Proulx is the coauthor of Julia Child's memoir *My Life in France*. How does one get from there to a new book titled *Hydrocracking*? What Everyone Needs to Know? That seems like an interesting question for the Q&A part of the night. In any case, fracking is an important issue, and the book needs to know more about it. Come get some.  
**Town Hall, 7:30 pm, \$5**

## TUES 10/29

**William Todd Schultz**  
The author of *Torment Saint: The Life of Elliot Smith* talks with Mark Baumgarten, the new editor in chief of the Seattle Weekly.  
**Town Hall, 7:30 pm, \$5**

## WED 10/30

**Bill Ayers**  
The man who famously inspired Sarah Palin's comment that President Obama was "pallin' around with terrorists" will read from his new biography, *Public Enemy: Confessions of an American Dissident*. I wonder if these ideas at Fox News will have anything to say about this book?  
**Elliot Bay Book Company, 7 pm, free**

## MON 11/4

**Tom Nissley**  
Nissley is a *Stranger* contributor who also had a successful run on *Jeopardy!* His new book is titled *A Reader's Book of Days*, and it reportedly features bite-size accounts of events in the lives of great authors for every day of the year.  
**Elliot Bay Book Company, 7 pm, free**

## Billy Collins

Billy Collins is a popular poet. That is all I have to say about Billy Collins.  
**Town Hall, 7:30 pm, \$5**

## WED 11/6

**Garrison Keillor**  
The NPR celebrity will read from his new book, *O What a Luxury: Verbal, Vulgar, Pathetic & Proud*. He'll be reading in the middle of the store and not

the downstairs reading room, so expect a super-packed house.  
**Elliot Bay Book Company, 7 pm, free**

## THURS 11/7

**Lindy West and Anna Holmes**  
Lindy West is the former *Stranger* writer who has gone on to take over the internet. She'll be presenting *The Book of Jezebel*, an encyclopedic-themed collection of pieces from the popular Gawker media feminism site, with the book's editor, Anna Holmes.  
**Town Hall, 7:30 pm, \$5**

## FRI 11/8

**Elizabeth Gilbert**  
The *Eat Pray Love* author, who has inspired lots of women to toss their lives for art and see what happens, will read from her new novel, *The Signature of All Things*. It's historical fiction about the daughter of a famous botanist.  
**Town Hall, 7 pm, \$5**

## SAT 11/9

**Yavi Gevinson and The Rookie Yearbook Two Release Party**  
This event, which is part of the run-up to the book's Short Run festival, will feature Rookie editor Yavi Gevinson celebrating the second collection of her magazine with readings and a teen-centric zine-making workshop.  
**Verse Project, 1 pm, free**

## MON 11/11

**John Nichols and Robert McChesney**  
*Dollocracy* is subtitled *How the Money and Media Election Complex is Destroying America*. This sounds like a book that everyone should be talking about in November, just as the terrible machine is lurching back to the 2016 presidential elections.  
**Town Hall, 7:30 pm, \$5**

## David Sedaris

Of all the readings I've attended in my life, two or three of the five most entertaining were David Sedaris readings. The other two or three were Sherman Alexie readings.  
**Benary Hall, 8 pm, \$43-\$52**

## TUES 11/12

**Mark Halperin, John Heilemann**  
It's time for a second helping of Halperin and Heilemann's gossipy, insiderly account of the 2012 presidential campaign. Get ready to learn more about Mitt Romney than is humanly healthy.  
**Town Hall, 7:30 pm, \$5**

## WED 11/13

**David Foran**  
*Murdoch's World* is a biography of News Corp. and of Rupert Murdoch, both of which are living demonstrations of the old saw about how there's a sucker born every minute.  
**Town Hall, 7:30 pm, \$5**

## THURS 11/14

**Joe Sacco**  
Sacco is the world's preeminent comic book journalist, but now he's making a case that he's the world's preeminent comic book historian, too. His new book, *The Great War*, is a wordless, 40-foot-long panorama illustrating the events that occurred on July 1, 1918. You've never seen anything quite like this. It's impressive.  
**Town Hall, 7:30 pm, \$5**

## FRI 11/15

**The Paper Chase**  
This entry in the Hugo Literary Series features two big names on the national literary scene (Dorothy Allison and Stephen Elliott), one up-and-coming local author (Kristen Sundrum), and a fancy musician (Mary Lambert), who you probably know best for her singing in Macklemore's "Same Love" on the theme of paper chases.  
**Hugo House, 7:30 pm, \$25**

## TUES 11/19

**Madhur Jaffrey**

The popular cookbook author, who has inspired tens of thousands of Americans to try cooking Indian food, discusses topics covered in her books, including her most recent, *Madhur Jaffrey's Curry Nation*. This is part of Seattle Arts and Lectures' 2013-2014 lecture series.

## WED 11/20

**Breadline**  
At press time, we're a long way out from the November Breadline, so they haven't gotten their whole lineup set. But we do know that a presenter will be someone representing Great Weather for Media, an independent press from New York that describes themselves by saying, "Our focus is on innovative, quality poetry and prose from far-flung writers everywhere in the world."  
**Vermillion, 7:30 pm, free**

## Rebecca Site

Here's a fact: We need more women in public office all around the country. Full stop. It will make the United States a better place. Site, the author of *A Woman's Guide to Winning Any Election*, wants to help make that dream a reality.  
**Town Hall, 7:30 pm, \$5**

## THURS 11/21

**Elissa Washuta**  
Washuta is a local author who has read all around town. Her memoir, *My Body*, is a book of essays and public lectures. This reading is practice for the year to come, as well as a demonstration of everything Washuta learned at the Hugo House's Made at Hugo program for young local writers.  
**Hugo House, 7 pm, free**

## Ann Patchett

The author of fun novels like *Bel Canto* and *The Magician's Assistant* reads from her new memoir, *This is the Story of a Happy Marriage*. What will appear in conversation with local literary hero Nancy Pearl. Expect some conversation about Patchett's recent life as a bookstore owner (she opened a new bookstore called *Parnassus Books* in Nashville a couple years back).  
**Town Hall, 7:30 pm, \$5**

## Dorothy Lasky

The prolific poet will do double duty at the latest Seattle Arts and Lectures poet and as a lecturer in the brand-new Bagley Wright Lecture Series on Poetry.  
**ACT!FALS Theater, 7:30 pm, \$15**

## FRI 11/29

**ReadWrite**  
The evening before Short Run kicks off, the organizers are presenting a day of performances, collaborations, and panels to discuss topics as varied as "the value of comics and zines, the role of crafts plays in the digital age, a history of queer comics and zines, and the gender gap in comics." This sounds like five hours of heaven for aspiring cartoonists and zine-makers.  
**Vera Project, noon, free**

## SAT 11/30

**Short Run 2013 Small Press Fest**  
This is the event of autumn 2013: More than 100 local and national writers and artists, along with traveling presses from all over the place, will gather for an exposition and a show featuring the very best of small presses. Plus: Screening of animated shorts, puppets, an "epic mural" collaboration, food trucks, and more zines and mini-comics than you could carry away in the back of a pickup truck. In addition, Washington Hall will also house the after-party which will come in the form of a "Comics Prom," a 21+ dance party with comic book coverages and spiked punch, featuring music by local favorite La Luz and R Records band the Shivas.  
**Washington Hall, 11 am, free**

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# FILM

by David Schumacher

## Festivals & Series

### SEPT 13-29

**Big Screen 70 mm Film Festival**  
More than two weeks of humongous classics shown on 70 mm, including 2001, Vertigo, Baraka, Lawrence of Arabia, The Sound of Music, and more.  
Cinema Theater

### SEPT 13-15

**Seattle Design Festival**  
Three days of new films featuring architecture and design, this year featuring films on the wind-powered home of Japanese artist Susumu Shingu, the creation of the world's first park dedicated to parkour, and the rebuilding of the 9/11 ground zero site.  
SIFF Film Center

### SEPT 16-OCT 21

**Samurai Cinema**  
Every Monday night for six weeks, SIFF screens a samurai classic, including Masaki Kobayashi's Cannes-honored *Harakiri* (Sept 16), Kihachi Okamoto's dark action comedy *Kill Bill* (Sept 23), and Akira Kurosawa's *Star Wars*-inspiring *The Hidden Fortress* (Oct 21).  
SIFF Cinema Uptown

### SEPT 20-25

**Fritz Lang Silents Restored**  
Fresh restorations of Fritz Lang classics, including *M*, *Metropolis*, and a five-hour version of the Nordic legend that inspired Wagner's *Ring* cycle.  
SIFF Cinema Uptown

### SEPT 26-DEC 5

**Ride the Night: The 36th Annual Film Noir Series**  
Every Thursday for nine weeks, SAM screens great noir films—from Orson Welles's *The Lady from Shanghai* (Oct 24) to Steven Soderbergh's *The Limey* (Dec 5)—on 35 mm.  
Seattle Art Museum

### SEPT 27-OCT 3

**Local Sightings**  
Northwest Film Forum's annual celebration of new Northwest cinema.  
Northwest Film Forum

France, and Britain."  
Northwest Film Forum

### SEPT 19

**Jamel Shabazz: Street Photographer and Wild Style**  
Two artsy documentaries—one new, one old, both directed by Charlie Ahearn—exploring the world of hip-hop. *Jamel Shabazz: Street Photographer* (2013) chronicles its namesake's 25-year mission to create a portrait of the hip-hop generation. *Wild Style* (1983) is Ahearn's classic portrait of the early days of New York City hip-hop (with a particular spotlight thrown on graffiti artists).  
SIFF Cinema Uptown

### SEPT 28

**Stranger Genius Awards**  
The annual blowout crowning the new batch of *Stranger Genius* Award winners—five artists in five genres, each of whom will receive \$5,000. Among the delights: music from Seattle Rock Orchestra, a post-ceremony dance party, and three brilliant contenders for the 2013 Genius Award in film: writer-directors Zach Weintraub and Scott Blake, and cinematographer Ben Kasulke.  
Moore Theater, 1932 Second Ave., 8 pm, \$10, 21+.

### OCT 4-10

**L'Avventura**  
A new 35 mm print of Michelangelo Antonioni's 1960 classic, in which a rich girl disappears on an island, and no one knows how much they're supposed to care.  
Northwest Film Forum

### OCT 10

**Not My Life**  
The World Affairs Council presents a screening of a new documentary about human trafficking and modern slavery (with the depressing horror leavened by some heartening survivor stories).  
SIFF Cinema Uptown

### OCT 18-24

**After Tiller**  
The acclaimed documentary about the few American doctors still performing third-trimester abortions after the 2009 assassination of Dr. George Tiller—their tough ethical decisions, their daily struggles, the perpetual threats against their lives.  
SIFF Film Center

### OCT 25-31

**Tiger Eyes**  
The first major motion picture to be made from the work of Judy Blume (!) is a coming-of-age tale about a teenage girl waylaid by personal tragedy.  
Northwest Film Forum

### OCT 10-20

**Seattle Lesbian & Gay Film Festival**  
Ten days of queer film from around the world. Highlights include *I Am Divine* (the new documentary about John Waters's legendary drag muse from the man who directed *Vito*), *Stranger by the Lake* (the sexually explicit French thriller that knocked 'em out at Cannes), and *Dick* (a documentary about the human wang).  
Various venues, including Cinema, Harvard Exit, Northwest Film Forum, and Pacific Place

### OCT 23-27

**French Cinema Now**  
Five nights of contemporary Francophone cinema, featuring filmmakers from around the world working in the French language.  
SIFF Cinema Uptown

### OCT 28-NOV 7

**The Best of National Theater Live**  
An 11-day festival featuring new productions (Kenneth Branagh's *Macbeth*) and encores of NT Live favorites (Danny Boyle's *Frankenstein*).  
SIFF Cinema Uptown

### NOV 14-21

**Cinema Italian Style**  
A weeklong fest devoted to the best in current Italian films.  
SIFF Cinema Uptown

## Events

### SEPT 13-16

**Le Joli Mai**  
Pierre Lhomme and Chris Marker's 1963 documentary—compiling unassuming interviews with random Parisians into a groundbreaking film collage—screens in the United States for the first time in 50 years, in a new restoration.  
Northwest Film Forum

### SEPT 16

**First Stories: Early Film Narratives, 1901-1913**  
The Sprocket Society presents a program of short films tracing the early evolution of narrative cinema, featuring "famous and obscure selections from America,



*I Am Divine*  
Seattle Lesbian & Gay Film Festival  
OCT 10-20

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SEPT 27 - OCT 20

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## FILM CALENDAR



### OCT 26

**The Lesser Blessed**  
The Seattle premiere of Anita Doron's 2012 feature, based on the novel by Richard Van Camp and telling the story of a First Nations teenager growing up in a small rural town.  
Northwest Film Forum

### NOV 1-7

**Big Joy: The Adventures of James Broughton**  
Back after an acclaimed run at SIFF 2013, *Big Joy* is the documentary about the avant-garde filmmaker and poet James Broughton, who lit up the San Francisco art world from the 1950s onward. Also screening: *Small Joys*, a collection of Broughton's best short films.  
Northwest Film Forum

### NOV 15-20

**Nostalgia**  
A new 35 mm print of Andrei Tarkovsky's penultimate film, which follows a misanthropic Russian poet who travels to Italy and falls into melancholy.  
Northwest Film Forum

### NOV 16

**Indigenous Showcase**  
Two films by and about Hawaiians: In *Haku Iroa*, documentary filmmaker Christen Hepuaka Marquis sets out to learn the meaning of her incredibly lengthy Hawaiian name from her estranged mother. In *The Haumana*, artist and filmmaker Keo Woolford tells the story of a high school boy's hula class and its surprising new teacher.  
Northwest Film Forum

### NOV 22-24

**The Pervert's Guide to Ideology**  
This filmed performance piece features the pop philosopher Slavoj Žižek "applying a psychoanalytic lens to the interpretation of movies," through a series of classic film clips.  
SIFF Cinema Uptown

### Openings

### SEPT 13

**The Family**  
A dark action comedy in which a Mafia boss (Robert De Niro) goes into the witness protection program and winds up in a sleepy town in France, along with his wife (Michelle Pfeiffer) and children (no one you'd know). Directed by Luc Besson.  
Wide release

### Salinger

The furiously hyped documentary about the famously reclusive writer hits Seattle. (According to early reviews, it's not a great film, but you'll totally want to see it anyway.)  
Wide release

### SEPT 20-22

**C.O.G.**  
Based on a David Sedaris story and winner of the New American Cinema Grand Jury Prize at SIFF 2013, *C.O.G.* is a wry comedy about a young man's summer spent working on an Oregon apple farm.  
SIFF Film Center

### SEPT 20

**Thanks for Sharing**  
A star-packed dramedy about a group of friends in sex-addiction recovery, starring Mark Ruffalo, Tim Robbins, Gwyneth Paltrow, Alicia "Pink" Moore, and *The Book of Mormon*'s Josh Gad.  
Guild 45th Theater

### Populaire

A French homage to the romantic comedies of the 1950s, following a small-town secretary who's catapulted to instant fame when she competes for the title of "fastest typist in the world."  
Varsity Theater

### SEPT 27

**Don Jon**  
Written and directed by Joseph Gordon-Levitt as an Internet porn addict and Scarlett Johansson as his rom-com-obsessed love interest.  
Wide release

### OCT 4

**Haute Cuisine**  
Based on the real-life story of

Danièle Delpeuch, chef to former French president François Mitterrand and the first female chef to cook in the Élysée Palace.  
Varsity Theater

### OCT 11

**Romeo & Juliet**  
Shakespeare's deathless tale of love and the stupidity of suicide, revamped with a screenplay by Julian "Downton Abbey" Fellowes.  
Wide release

### Captain Phillips

The amazing Paul Greengrass gives the amazing Paul Greengrass treatment (finding documentary realism within a tightly scripted drama) to the 2009 hijacking of a US container ship by Somali pirates. Starring Tom Hanks, who hasn't won an Oscar in almost 20 YEARS.  
Wide release

### OCT 18

**The Fifth Estate**  
Benedict Cumberbatch stars as Julian Assange in the fictionalized story of how WikiLeaks came to be.  
Wide release

### Carrie

Julianne Moore and Chloë Grace Moretz star in a negligibly necessary reboot of Stephen King's classic tale of high school, family strife, and vengeful telekinetics.  
Wide release

### NOV 15

**The Wolf of Wall Street**  
Martin Scorsese's latest stars Leonardo DiCaprio as a New York stockbroker thrown into a world of securities fraud and organized crime. Also starring Jonah Hill, Jean Dujardin, Rob Reiner, Kyle Chandler, and Matthew McConaughey.  
Wide release

### God Loves Uganda

A documentary exploring the role of the American evangelical movement in fueling Uganda's legislation making homosexuality a crime punishable by death.  
SIFF Cinema Uptown

### NOV 22

### Nebraska

The latest from the always interesting Alexander Payne, starring Bruce Dern (who won best actor at Cannes for his performance) and Will Forte as a father and son on a lottery-win-fueled road trip.  
Wide release

### NOV 27

**Black Nativity**  
Langston Hughes's musical drama gets a contemporary update headed with stars, including Forest Whitaker, Angela Bassett, Jennifer Hudson, Mary J. Blige, and Nas.  
Wide release

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Jazz piano trio Keith Jarrett, Gary Peacock and Jack DeJohnette bring their locked-in, harmonically unrivaled, rhythmically bolted-down music to Benaroya Hall for a one-night-only concert event.

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TICKETS FROM: \$30

## OCTOBER 2 STEVE MARTIN & THE STEEP CANYON RANGERS FEATURING EDIE BRICKELL

S. Mark Taper Foundation Auditorium

Steve Martin and the Steep Canyon Rangers return to the Benaroya Hall Recital Hall. The band, which has embraced a mix of bluegrass, folk, and rock, is back with a new album, *Over the Rhine*.

Steve Martin's new album, *Over the Rhine*, is generously underwritten by Jeff Lehn and Chris Russell.

## OCTOBER 20 CHRIS CORNELL WITH SPECIAL GUEST BHI BHIMAN

S. Mark Taper Foundation Auditorium

See rock icon Chris Cornell up close and hear him when he performs songs from his new classic catalog at the Benaroya Hall Recital Hall.

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## NOVEMBER 5 EMMYLOU HARRIS & RODNEY CROWELL WITH RICHARD THOMPSON

S. Mark Taper Foundation Auditorium

Country Music Hall of Famer Emmylou Harris continues to inspire with her latest album, *Old Yellow Moon*, a collaboration with longtime friend Rodney Crowell. Guitarist Richard Thompson joins the duo for this pitch-perfect evening.

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## NOVEMBER 7 MAKANA

Illisley Ball Nordstrom Recital Hall

Virtuosic and versatile, Makana defies description. His solo performance is an exhilarating ride through the breadth of slack key, folk, rock, bluegrass, ethnic and jazz, and his distinctly original songs are infused with the spirit of Hawaii.

TICKETS FROM: \$23

## NOVEMBER 16 & 17 OVER THE RHINE WITH NOAH GUNDERSEN

Illisley Ball Nordstrom Recital Hall

This Ohio-based husband and wife team — touring in support of their newest album, *Meet Me at the Edge of the World* — bring their wondrous new-Southern sound to Benaroya Hall for one night of timeless songs and fierce beauty.

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## NOVEMBER 22 & 23 CASA PATAS FLAMENCO FOUNDATION PRESENTS TEMLANZA

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## DECEMBER 12 HEART & FRIENDS HOME FOR THE HOLIDAYS

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*Self-Portrait* (detail), 2010, Liu Xiaodong, Chinese, born 1963, oil on canvas, 15 x 13 in.  
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Support for *Hometown Boy* provided by a generous grant from iCulture.

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